

MR Bruff's Guide To

GCSE ENGLISH LANGUAGE

Mr Bruff

ONLINE REVISION



2017 EXAMS ONWARDS

OVER 100 PAGES

**INCLUDES LINKS TO
EXCLUSIVE VIDEOS**

Sponsored by:



Owl Education
Traditional teaching at its best

COPYRIGHT 2015 ANDREW BRUFF

This licence grants permission, for 24 months from the date of purchase, to distribute copies of this eBook to any student, staff member or parent / guardian of a student for the purpose of teaching within your school/ college. You may share via email, photocopy or print.

You must not upload or host this eBook or any portion of the eBook onto a website which is accessible by the public. You may upload to your school's portal where users are required to login with a username and password.

SCHOOL LICENCE EDITION

PRAISE FOR MR BRUFF'S PREVIOUS GCSE ENGLISH REVISION GUIDE & YOUTUBE VIDEOS:

A straightforward guide with a really helpful intro telling the child exactly what will be on each paper - sounds simple but cleared the skies for my boy. Then lots of clear instructions and tips so that even though my child lacked confidence he began to think he could grasp enough to pass the exam - no result yet but he came out of both exams feeling he had done much better than imagined possible before we found this book. Less conventional than other study guides so more accessible. Well done Mr B.



Since the start of year 11 I went through tuition, a year and a half of revising, practising and buying almost every revision guide on the market. I received my mock results and I saw on my paper that I got a U: 33/80. I was disappointed to say the least. 5 months to go before I sat the exams which determine whether I can make it somewhere in life and I was currently sitting on a U. I had tried everything.

Anyways, off with the sob story. My skills in English Language were not improving at the rate I hoped; with 4 months left my teacher wanted me to do foundation tier but I begged her not to. Suddenly, I bumped into Mr. Bruff's YouTube videos. Amazing! Absolutely amazing! (see that, guys? Mr. Bruff taught me how to use repetition, short sentences and alliteration for effect whereas before that I probably would have described his resources as 'very good'). After watching all his videos over and over and over again and reading all his revision guides and looking at his example answers I was able to produce "astounding"(quote from teacher) pieces of work which allowed me to move from an U grade to 60/80 in the march mocks which, despite only being 75%, is an A* grade. I cannot thank you enough Mr. Bruff for how quickly your services changed my life, as they not only gave me hope for English but you actually made the subject seem extremely straightforward and suddenly everything glued together and I began to thrive in English so much that I am even considering English A' level. Can you imagine going from a U and then considering doing the A' level within 4 months?

Lewis Smith



Thank you so much; this book proved to be an amazing and invaluable resource last year when I was preparing for my GCSE English. This wasn't my first or even second attempt, but rather my third. I gained, at first a Grade E, followed two years later by a Grade D. A Grade C seemed to prove elusive to me. Until last year.

I came on to Amazon, like so many before me, and began my search. Luckily, I didn't need to look far, as I quickly discovered Mr Bruff. I bought the eBook and it was literally the best purchase I made throughout my time on the course; it was like a breath of fresh air for me. Quickly I discovered his videos, which really enhanced my revision, along with podcasts. I soon shared them with my fellow students-one of the highlights of the course was of myself and several fellow students returning to our cars one night, singing one of Mr Bruff's podcasts!

Finally, after months of hard work, with the coursework submitted and the exam sat, I joined hordes of teenagers collecting my results. I decided I was playing it cool, I was predicted a B, but I was extremely doubtful that I would achieve such a grade. I felt that it was best not to get my hopes up and be disappointed when the results came out, if I didn't get the grade I hoped for. So, I predicted myself a Grade C as I felt I had not had done as well in the exam as I'd hoped, though I had applied many of Mr Bruff's tips and advice.

On the big day, I duly ripped open my envelope, then stood and stared; I literally could not believe what I was seeing. There was absolutely no way and there had to be a mistake. I had become one of only three students out of fifty-seven who took GCSE English at the college who gained a Grade A in the Summer of 2014. I laughed, cried, danced up and down and celebrated!

It is thanks to Mr Bruff that this achievement was made possible; without his simple and easy to understand revision guide, which guided me through the exam and explained what the examiner is looking for, I know my grade would have been lower. Not only that, but I would have found myself really struggling at times, throughout the course and falling behind. What else can I say, but thank you. It's taken from 1990 to 2014 to achieve my goal and I finally did, thanks to Mr Bruff.



Dear Mr Bruff,

I would like to thank you from the bottom of my heart for the YouTube GCSE tutoring videos. My daughter had failed her English Language and Literature three times; she was underachieving at grade U and her teachers lost all faith in her even to get a grade C. However, even with all the resources and revision guides I purchased for her they didn't equate to your phenomenal teaching standards! She started watching your videos two weeks before her English exams, from being predicted grades E/F she managed to achieve Grade A* and Grade A. This feeling was out of this world for her and us, being dyslexic and a visual learner your style of teaching was appropriate to her learning. She believes you're the best virtual teacher that she never had.

Mrs De Silva



Mr Bruff,

I would like to thank you for your infectious enthusiasm and passionate dedication to your subject, which without doubt guaranteed me my A*s in both English Literature and Language. Stumbling across your wise, witty and wonderful videos was like discovering an educational gold mine. I learned so much but in such a fun and enjoyable way that it didn't even feel like studying.

Francesca



Hi Mr Bruff. First things first: I cannot thank you enough for helping me achieve a high grade for my English Language. Having watching your videos day and night I managed to get a grade A. This was an amazing achievement as everyone else in my class got a C or below. I would like to thank you from the bottom of my heart because honestly you are an AMAZING teacher! THANK THE LORD that I have discovered your videos because they are honestly the best videos ever... by far!



Mr Bruff's resources are absolutely amazing! I used these throughout studying my GCSEs and they helped me achieve an A! These videos and revision guides

are so in depth yet still very accessible and easy to understand! They are perfect for students of all abilities; for those trying to secure that C or even those pushing to get an A*. Even throughout my A-levels I still used resources like those written about 'Frankenstein'. Mr Bruff's passion and knowledge flows throughout his videos and revision guides. The best thing I can say is that these resources, if utilised to their full potential, will give results! If you're not using Mr Bruff - you're a fool!

Eilis Coughlan



Mr Bruff's resources, his book and You Tube channel really helped my son who struggles with English. He got a Grade B for English which was fantastic and down to the help we had from using Mr Bruff.

Patricia Pemberton



Ever since I found Mr Bruff's YouTube channel (which was a day before my GCSE English mock exam) I instantly went from a C grade to an A+ grade! I couldn't believe that I achieved an A+ grade for my mock just by watching one of the videos uploaded by Mr Bruff! Since then I've continued to watch all of the videos in order to help me secure at least an A or A* grade for GCSE English Language and Literature. I must say Mr Bruff is definitely the best English teacher you'll find in the entire world! On that note, thank you Mr Bruff for all of your videos that you have uploaded on YouTube.

Anisha Yasmin



CONTENTS:

[Introduction](#)

PAPER 1: EXPLORATIONS IN CREATIVE READING AND WRITING

[Paper 1 Section A: Reading](#)

[Paper 1 Section B: Writing](#)

[Technical Accuracy: Spelling, Punctuation and Grammar](#)

PAPER 2: WRITERS' VIEWPOINTS AND PERSPECTIVES

[Section A: Reading](#)

[Section B: Writing](#)

INTRODUCTION:

Dear Reader,

In 2011, I began creating online tutorial videos at youtube.com/mrbruff, with a vision to share my GCSE expertise in English language and literature. As I write, these videos have been viewed over 5 million times across 214 different nations. To accompany these videos, I have published over 15 revision guide eBooks--one of which you are currently reading! My guide to the previous GCSEs in English language and literature sat at the top of the Amazon bestseller's list for over 45 weeks and achieved huge acclaim; this book aims to build on those strengths.

In this ebook, you'll receive detailed guidance on every question in the AQA GCSE English Language exams. Please note that this ebook is not endorsed by or affiliated to any exam boards; I am simply an experienced teacher using my expertise to help students.

Over the past five years, I have received thousands of messages of praise and support like those you've just read in the preceding pages. I've heard from students, teachers, parents and the authors themselves, all of whom have offered gratitude for my work.

As an extra bonus, this ebook contains links to numerous special video tutorials which are only available to those who purchase this guide. These links appear later in the text.

I hope you enjoy the ebook. If you want to contact me for any reason, please do not hesitate to do so. My personal email address is abruff@live.co.uk

You should also purchase the accompanying eBook which covers the English Literature exams, available at mrbruff.com.

Andrew Bruff

www.mrbruff.com

DEDICATION:

I would like to thank a number of people who have been instrumental in supporting my work:

- Sunny Ratilal and Sam Perkins, who worked on the front cover design.
- Rajni Verma and the rest of the team at Owl Education Ltd, who have been fantastic sponsors of my work.
- Noah and Elijah, who lost their 'daddy' to the office far too many times in the completion of this eBook.
- Peter Tobin, Kerry Lewis and Georgie Bottomley - three of the integral members of the mrbruff.com team. Your behind the scenes work enables me to keep up the 'front of house': thank you!
- Claire, my lovely wife, who got behind me in my vision and supports me in it every day.
- Chris Bruff - a brother who has put his money where his mouth is and supported the work so many benefit from.

A WORD FROM OUR WONDERFUL SPONSORS:

The Owl Education Institute is an established and unique company. Based in West London we have been offering intensive tuition in the core subjects—English, Mathematics and Science—for over 25 years. The company shamelessly promotes academic, traditional teaching with an emphasis on examination success. We offer high level tutoring in small, focused groups with each teacher head-hunted and selected for his or her individual expertise and brilliance. An excellent centre with an exceptional reputation, we are now proud sponsors of Mr Bruff and look forward to working with him in the year ahead.

For more information, please visit www.owleducation.co.uk

PAPER 1: EXPLORATIONS IN CREATIVE READING AND WRITING

SECTION A: CREATIVE READING

Overview:

Section A of Paper 1 focuses on what is called 'creative reading'. In this section of the exam you will be presented with an extract from a novel or short story from the 20th or 21st Century. It is an unseen extract, meaning you will almost certainly never have seen it before. You might get lucky and be presented with something you've once read, but the chances of that happening are slim. The extract will be approximately 40-50 lines in length. It will be taken from a key point in a text: perhaps the opening or a moment of extreme tension. The purpose of section A is to consider how the writer uses descriptive and narrative techniques to capture the interest of their readers.

There are literally millions of works of fiction out there for you to read. The variety of genres and forms available is overwhelming, yet all have one thing in common: their authors want the reader to find them interesting. Successful writers use a wide range of devices to engage a reader and keep them reading. Section A will test your ability to spot these devices.

Section A contains 4 questions: you must answer all of them. The first question is a short question worth 4 marks, whereas questions 2 and 3 are longer questions worth 8 marks each, and question 4 is an extended question worth 20 marks. This question structure (moving from easy to hard) is intended to help the student 'warm up' with the easier opening questions, getting ready to tackle the bigger challenges later in the paper. Because of this, I always recommend attempting the paper in chronological order (answering questions 1,2,3,4 etc).

Section A assesses three different assessment objectives: A01, 2 and 4. A successful student will always know which assessment objectives are being tested in each question. It's essential that you become very familiar with those objectives, so let's take a look at them:



The good news about these assessment objectives is that they are not asking you to do anything you've not been doing in English lessons for years. They are basically asking you to read a text, understand its use of language and structure, and back up your points with quotations from the text. Simple. If you don't understand the wording of the AOs don't panic! I will explain them clearly as we move through this eBook study guide.

IN THE EXAM:

At the start of the exam you will be given your question paper and an insert to read. For this section of the guide, we shall use an extract from Mary Shelley's 'Frankenstein'. Don't worry if you've never read it - that replicates the reality of the exam.

SOURCE A

This extract is taken from the middle of a novel by Mary Shelley. In this section Dr Frankenstein, a scientist, finally finds success in creating life from body parts of the dead. The extract is shown on the next page.

1 It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt
5 out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! His yellow skin scarcely
10 covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had
15 worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, continued a long time traversing my bed chamber, unable
20 to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain: I slept, indeed, but I was disturbed by the wildest dreams.

I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they
25 became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld
30 the wretch -- the miserable monster whom I had created. He held up the curtain of the bed and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the courtyard belonging to the house which I inhabited; where I
35 remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

TOP TIP:

You might think this extract is quite complex, and you'd be right. In the 'old exams' you would read something a little more modern and easy to understand, but this is one of the ways the new qualifications are tougher. Help yourself get ready for this by reading extracts from a range of texts. My simple suggestion would be to read the opening page of any fiction book and ask yourself 'what has the writer done to make the reader want to read on?'

QUESTION 1

Question 1 is a very simple question. It's the exam board's 'easy opener' which is intended to get you warmed up. This question will ask you to list **4 things** you learn from a specific part of the extract, and is worth 4 marks. The exam board do not make any recommendations on timing, but it is fairly easy to make some rough calculations:

The exam is 1 hr 45 minutes in length (105 minutes). There are 80 marks available in the entire paper. If we allow 10 minutes to read the insert, that leaves you with around 95 minutes in which to achieve 80 marks. With that in mind, you should aim to spend around 1-1.5 minutes per mark available.

Question 1 should take you around 5 minutes.

It is assessing both parts of AO1:

- Identify and interpret explicit and implicit information and ideas
- Select and synthesise evidence from different texts

So what does that mean in simple language? Well, it means that you can read the extract and understand it, both the obvious bits and the subtler hidden meanings. Let me show you an example to help it make sense.

Question 1 will direct you to specific lines from which to find your answer. So, for example, it will say 'read lines 7-13'. You must base your answer on the section explained in the question. Remember: this is the start of the exam. With those exam nerves, it's easy to miss this crucial direction to line references, but you have to make sure you take your answers from the correct lines. The lines will be numbered in the left hand side of the page, but it is very easy in the stress of an exam to totally ignore this and take your answer from

somewhere else in the text. My advice is to draw around the lines to make sure you know where your answer needs to come from:

5 out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

10 How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

15 The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body.

Once we've identified the lines from which we need to find our answer, the next step is to look carefully at the topic of the question. Question 1 will ask you about a certain topic, e.g. weather. Once again, there is potential to make a mistake here: you need to write about the topic of the question. If the question is about weather, write about weather. Don't broaden your comments out to a wider topic such as 'setting'. Again, it sounds simple but anything can go wrong in the exam.

Now for some good news: quoting or paraphrasing is acceptable. That means you can use the exact wording from the text as part of your answer (as long as the quotation is answering the question). This is great news considering you only want to spend 5 minutes on this question. Remember - question 1 is the lowest mark question in the whole paper. Don't waste too long on it - just spend 5 minutes.

Let's take a look at a sample question:

Question 1:

Read lines 7-13.

List four things from this part of the text about Frankenstein's creature.

[4 marks]

A.

B.

C.

D.

NOTE:

There are a few things to be careful of here. Firstly, you need to take your answers from between lines 9-17. So, even if you find out things about Frankenstein's creature in line 18, you can't include it in your answer. The second point to be aware of is that this question is about Frankenstein's creature, not Frankenstein himself. Remember, you can take a direct quote from the text and use it as your answer. Here's a full marks response:

SAMPLE ANSWER:

- A. His skin was yellow
- B. His hair was black
- C. His teeth were white
- D. His eyes were watery

As you can see, this is a simple question. There are really only two ways you can go wrong with question 1:

1. You don't choose your points from the lines referenced
2. You don't choose points which are on topic i.e. 'about Frankenstein's creature'.

Although this question may seem simple, it will reward you with 4 marks that you don't then need to scrape back later in the paper. Achieving full marks in this easy question will mean you don't have so much pressure on yourself for the trickier ones later in the exam.

QUESTION 2:

Question 2 is based around another, slightly larger, extract from the same text.

This question assesses the language element of A02: 'Explain, comment on and analyse how different writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views'.

So what do we mean when we refer to language analysis? Put simply, we mean to investigate a writer's use of: words, language features and sentence forms. You are looking for occasions where it seems that the writer has deliberately used these to achieve a specific effect on the reader. If that sounds confusing: don't worry - I'm about to break it down for you.

Question 2 is worth 8 marks, and you should spend around 10 minutes on it.

To achieve full marks you need to give answers which are perceptive. 'Perceptive' basically means thinking beyond the obvious. Remember, examiners mark hundreds of papers. They will read hundreds of responses to the same question. If you are to achieve top marks, you need to be making points which most other students do not make.

Here's a sample question:

2. Take a detailed look at this extract from lines 1-6 of the source:

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How does the writer use language to describe the weather?

You could write about:

- Individual words and phrases
- Language devices
- Sentence structures.

[8 marks]

The bullet points in this exam paper serve as a useful reminder of exactly what you should be writing about. Before you look at my sample answer, re-read the extract and think about which language features you might write about. Remember, the question is focused on the description of weather, so any language used to describe characters is not important here.

Let's look at the three bullet points in detail, starting with individual words or phrases.

One approach to this question is to consider the word classes used by the writer. Some things you might write about:

1. Use of adjectives: dreary
2. Use of nouns: night, November,
3. Use of verbs: pattered,
4. Use of adverbs: Dismally,

If you're not too sure about word classes such as noun, adjective, verb and adverb, you should download a copy of 'Mr Bruff's Guide to Grammar' at mrbruff.com. Understanding grammar is a key element of English Language.

It doesn't take a genius to work out that the weather is being described in negative terms in this extract. All of the words selected above are used to create this atmosphere. Let's put some of them into a paragraph and construct a sample answer:

SAMPLE ANSWER PARAGRAPH 1:

Shelley uses a wide range of negative language to describe the weather. To begin with the rain not only falls, but it patters 'dismally'. This is a very negative word which creates the feeling that something bad is going to happen. Similarly, the night is described with the adjective 'dreary'. These words create a sense of danger

OK, that paragraph was adequate, but it certainly wasn't perceptive. The more perceptive points are likely to come from looking at language devices and sentence structures. Let's now look at language devices.

LANGUAGE DEVICES:

As this question is based on a literary extract and not a piece of non-fiction, the language devices we should look out for are examples of figurative language.

Figurative language is where a writer goes beyond the literal meaning of a word or phrase. You will probably be familiar with many of these examples from your work on poetry analysis. Although it is tempting to create an acronym which covers a few of the key examples, it will be much more useful for you to learn them all:

Alliteration: Repetition of the same sound at the beginning of words. For example: *The man made mountains with his hands.*

Assonance: Repetition of vowel sounds in words which start with different consonants. For example: *Light the fire up high.*

Consonance: Repetition of consonant sounds in words which are close together in a sentence. For example: *I think I thanked the wrong doctor.*

Note: consonance is often a tricky device to spot, because the repetition does not have to occur at the beginning of the word (that's alliteration). Remember, consonance is repetition of sounds, not necessarily letters. Can you spot the consonance in this sentence:

I picked the pocket of the police-man.

Euphemism: An indirect or mild word/phrase used to replace one which is thought to be too harsh or offensive. For example: *I'm going to have to let you go* (instead of 'sack you').

Hyperbole: Deliberate exaggeration for effect. For example: "I've told you a million times, no Xbox after 10pm!"

Idiom: An expression that holds a different meaning to its literal meaning. For example: *Granddad kicked the bucket.* This idiom means 'died', and does not refer to any literal bucket kicking.

Metaphor: Describing something by stating that it is something else. The two things must be different, but contain a line of similarity. For example: *He flew down the road in his car.* He did not literally fly, but the metaphor suggests the idea that he drove so fast that he achieved speeds similar to those of an aircraft!

Sometimes you will find a metaphor which is used throughout a piece of writing (or in this case an extract). This is called an extended metaphor.

Personification: Giving human characteristics to something which is not human. For example: *The flames danced playfully in the fire.* Flames cannot dance - this is a human characteristic which has been used to describe the way the flames move around.

Onomatopoeia: Where the word imitates the sound of the thing it is naming. For example: *I saved my work with a click of the mouse.* When you say the word

'click', it actually makes the sound of a 'click'. Other examples are *splash*, *hiccup* and *bang*.

Oxymoron: Placing two words together which are actually opposite to each other. For example: *Act naturally*, *pretty ugly*, *jumbo shrimp*.

Pun: A joke which plays on different meanings of a word, or similar sounding words with different meanings. For example: *Santa's little helpers are called subordinate clauses*.

Pathetic Fallacy: The use of setting to reflect a character's mood. For example: 'The rain pattered dismally against the panes'. Here the rain reflects the mood of the narrator - more on that in a moment!

Simile: Describing something by stating that it is similar to something else, using the word 'as' or 'like'. The two things must be different, but contain a line of similarity. For example: *He was as cold as ice*. There is only one line of similarity between the man and ice - they are both cold. A simile is similar to a metaphor, but similes describe things as being *like* others, whereas metaphors describe things as *being* others.

Symbolism: Where one thing is meant to represent something else. For example, the colour black is often used to symbolise evil or death.

So, let's look for these devices in the extract. My answers will be covered on the next page, but why don't you see what you can find yourself before turning the page?

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

Here's what I spotted:

1. Pathetic fallacy: 'rain pattered dismally'
2. Onomatopoeia: 'pattered'

As you can see, these two points are more sophisticated than the simple language analysis from paragraph 1. However, it's not enough to simply identify the language devices - you have to explain the **effect** on the reader. This bit is the hardest bit. Put simply, you should ask yourself: why did the writer use that device? Does it make me feel a certain way? Does it make me think of a certain thing? Does it emphasise a certain point? The hard truth is that the effect depends on the context of the extract itself. Let's take a look at our two examples:

1. Pathetic fallacy: 'rain pattered dismally'

What is the effect of the fact that it is raining? How does this reflect Doctor Frankenstein's mood? We could argue that the grim weather foreshadows and reflects Dr Frankenstein's mood over his creation. There are a number of different ideas you can play around with when writing about pathetic fallacy - no single answer is the 'correct' answer. If you can explain your thinking then anything is valid.

2. Onomatopoeia: 'pattered'

The use of onomatopoeia is very effective. By describing the sound made by the rain as it hits the window, the reader can imagine the scene more vividly - it's as if we too can hear the raindrops. This then scares the reader and increases the tension as we begin to experience the events of this chapter as if we are in the room with Dr Frankenstein himself.

Now let's put them into a sample answer:

SAMPLE ANSWER PARAGRAPH 2:

In this extract Shelley uses the literary device of pathetic fallacy, using setting to reflect Dr Frankenstein's mood. Shelley's use of grim weather, with rain which 'pattered dismally' foreshadows and reflects Dr Frankenstein's mood over his creation. The use of onomatopoeia in this quotation is also very effective. By describing how the rain 'pattered' as it hit the window, the reader can imagine the scene more vividly - it's as if we too can hear the raindrops. This then scares the reader and increases the tension as we begin to experience the events of this chapter as if we are in the room with Dr Frankenstein himself.

As you can see, examining the writer's use of literary devices allows us to produce a much more perceptive answer.

Thirdly, let's look at the writer's use of sentence structures. You should scan through the extract, looking for the different sentence types:

Simple Sentences:

Simple sentences contain a subject and a verb. Look at the following example:

He laughed.

In this example, we have a verb (an action): 'laughed'. If we ask ourselves who or what is 'doing' the verb, the answer is 'he'. Therefore, 'he' is the subject. Simple sentences are mostly, but not always, short. It's possible to add adjectives and adverbs to simple sentences:

The tired old man walked slowly along the ancient stone path.

Although this sentence is longer, it still only contains one subject and one verb: 'man' and 'walked', so it still a simple sentence.

Compound sentences:

Compound sentences join two simple sentences with one of the following words (called conjunctions):

For

And

Nor

But

Or

Yet

So

You might have heard about them in school as 'FANBOYS'.

NOTE: The conjunction 'for' is a slightly old fashioned word which is used to mean 'because'.

Example:

The man laughed and his wife cried.

Here we have two simple sentences:

The man laughed (subject = man, verb = laughed)

His wife cried (subject = wife, verb = cried).

All we've done is join them together with one of the FANBOYS conjunctions.

Complex sentences:

Complex sentences also join two sentences together, but with different conjunctions such as:

Although

Because

Even if

If

While

Let's look at an example:

I love you, although you drive me crazy.

Here we have two simple sentences:

I love you

You drive me crazy

We've joined the two sentences with a conjunction, but it's not a FANBOYS conjunction. What we've made is a complex sentence.

Complex sentences can be divided into two parts:

1. The part which makes sense on its own. We call this the 'main clause'. In the example above the main clause is 'I love you',
2. The part which does not make sense on its own. We call this the 'subordinate clause'. In the example above, the subordinate clause is 'although you drive me crazy'.

The exciting thing about complex sentences is that you can put the main clause first or the subordinate clause first:

I love you, although you drive me crazy.

Although you drive me crazy, I love you.

Compound complex sentences:

A compound complex sentence consists of a complex sentence with an additional compound sentence added to it. It is both compound (with two simple sentences joined with a FANBOYS conjunction) and complex (with a subordinate clause). Here's an example:

I bought this book because it looked useful, but now I am confused.

Let's break it down:

'I bought this book' = main clause

'because it looked useful' = subordinate clause

'but' = FANBOYS conjunction

'now I am confused' = Simple sentence, made a compound sentence with the 'but' which preceded it.

WHY IS IT IMPORTANT?

It's not enough to just identify the sentence types used in an extract. You need to think about **why** they are used. Probably the easiest way to do this is to think about sentence length. Writers often use very long sentences to create an overwhelming or depressing atmosphere, and very short sentences to create a sense of energy, pace and panic. Why? Because long sentences are hard to read (overwhelming you could say) and short sentences create pace as you are forced to take so many short breaths to time the punctuation. **But be careful: the exam board doesn't want you writing about the length of sentences; you need to write about the sentence types which are employed (simple, compound or complex).** Looking at sentence length first can be useful, but you must then work out exactly which sentence types are employed.

So, let's look back at the extract and consider the sentence types. Remember, we're just looking at the bits which describe the weather. See if you can work out the sentence types and spot anywhere where Shelley is using them for effect:

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How did you do? Did you notice how the final sentence is a (very confusing) compound-complex sentence:

It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

To see just how long this sentence is, try and read it aloud in one breath. Hard isn't it?

OK, so what can we say about the description of the weather and this compound complex sentence? Did Shelley really do it deliberately to describe the

weather? We'll never know the real answer, but for the purpose of this exam the answer is a resounding YES!

SAMPLE ANSWER PARAGRAPH 3:

Shelley uses sentence structure to convey the overwhelming power of the bad weather in the extract. The compound-complex sentence 'It was already one in the morning...a convulsive motion agitated its limbs' is made up of numerous clauses and is so long that it is difficult to read aloud without becoming breathless. This is a deliberate technique used by Shelley who wants to convey the fact that the weather was overwhelming, just like the use of sentence structure. With two semi-colons and five commas, this sentence is chaotic. The chaotic sentence structure is a reflection of the chaotic weather, reflecting the chaos of the experiment taking place.

NOTE: You'll see that I did not quote the whole sentence. To do so would take too much of my precious 10 minutes. If you're quoting a really long section of the text just quote the start and end and place an ellipsis in the middle.

BRINGING IT ALL TOGETHER:

As you can see, the easiest approach to this question is to look at single words and phrases. However, my suggestion for those aiming for top marks is to look at sentence structures and language devices first. It might be that you can write about all three areas in your ten minutes, but my advice is to start with sentence structures first.

First impressions are important - explaining your most perceptive points first is going to leave a lasting impression on the examiner. If the first two paragraphs are basic but the final paragraph is great, it is less likely you will achieve high marks. However, start with an amazing point and the examiner will be more likely to award a top score.

Let's take a look at another example of this question, based on the opening of Charles Dickens' 'A Christmas Carol':

How does the writer use language to create tension?

You could write about:

- Individual words and phrases
- Sentence structures
- Language devices.

[8 marks]

To me, there is one immediate obvious point to make here and that concerns the phrase 'Marley is dead'. You might write about it like this:

SAMPLE ANSWER:

Charles Dickens creates tension in the opening of 'A Christmas Carol', through starting the book with the shocking statement 'Marley is dead'. The use of the word 'dead' is very negative, and makes the reader feel something bad is going to happen, as death is never a positive thing. It also shocks the reader because we do not expect a book to begin with such a horrible event. An alternative interpretation is that the effect on the reader is one of suspense - it makes them want to read on to discover who Marley is, how he died, and why it is important. From the very first line of the book we are hooked in to want to carry on reading.

TASK:

Re-read the extract and look for points you can make which focus on sentence length and language devices. Send them to me at abruff@live.co.uk and I will let you know how I think you've done.

QUESTION 3:

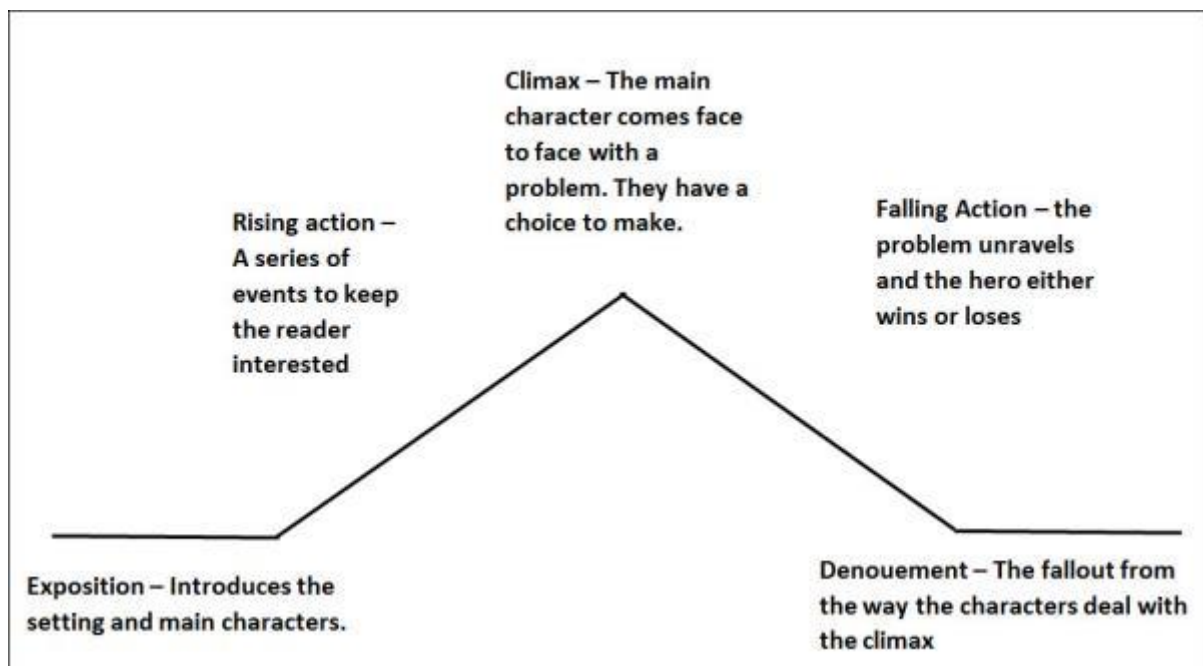
Whilst questions 1 and 2 are based on extracts, question 3 is based on the whole source. In theory you should know the source quite well by now: you've read it once before answering the questions, then looked in detail at two parts of it. Now you're going to write about the whole thing.

Question 3 assesses the structure element of A02: Explain, comment on and analyse how different writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

So what do we mean by the term 'structure'? In simple terms, we are talking about how the text is organised - what happens where. It's a topic students often struggle with because some schools don't seem to spend much time analysing the structure of extracts.

Before we begin looking at how an extract is structured, let's look at some points on **whole text** structure.

The Greek philosopher Aristotle, around the year 335 BC, wrote 'Poetics', a text which included theories on narrative structure. Aristotle believed that drama could be divided into three pieces. In the 19th Century, building on the work of Aristotle, the German novelist Gustav Freytag proposed that all five act plays follow the same format:



The exam board have stipulated that this question will always be based on openings or tense moments of a text. Once again, it's very unlikely that the extract will be from the end (the denouement). It's more like to come from the exposition, rising action or climax.

The question is worth 8 marks, and you should spend around 10 minutes on it. To achieve full marks you need to, once again, give a perceptive answer.

Let's look at a typical question:

Q3: Answer this question based on the whole source.

This extract is taken from the climax of a novel.

How has the writer used structure to interest the reader?

You may write about:

- > What the writer focuses on at the start
- > How and why this focus changes throughout the extract
- > Other structural devices

[8 marks]

Once again, these bullet points are here to help you, so let's look at them one by one.

>What the writer focuses on at the start

By 'start', let's examine the first paragraph of the extract:

'It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs'.

What do you notice about the structure of this paragraph? What happens where? One practical approach to this question is to think about what happens on a sentence by sentence basis. Here are some of my initial thoughts:

Sentence 1:

'It was on a dreary night of November that I beheld the accomplishment of my toils'.

This first sentence begins by establishing the setting, through time of day and month. This establishment of setting focuses on the outside world; although the chapter is about Dr Frankenstein's experiment within the building, the opening line describes the conditions outside of the building, before moving on to explain what happened at that time.

Sentence 2:

'With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet'.

The second sentence then moves inside the building and focuses on Dr Frankenstein. It begins by telling us how he was feeling, then moves on to explain what he was doing.

Sentence 3:

'It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-

extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs'.

Here is the overly long sentence which I analysed in question 2. Sentence three takes us back outside and describes the weather for some time, before describing how the creature comes to life.

All this is fairly simple, but remember: the question is asking you to explain how Shelley uses structure **to interest the reader**. From the above summaries we can clearly see that the topic of the writing keeps changing - it begins outside with the weather, switches to Dr Frankenstein and then goes back outside to the weather again. When writers want to create tension (to make you tense and emotionally strained) they will often take their focus away from the very thing you want to know about. Shakespeare was a master at this. In many of his plays, such as 'Romeo and Juliet' and 'The Merchant of Venice', he will input small comedic scenes after huge moments of action and tension. The audience becomes more and more tense as they want to shout out 'get on with it - stop delaying the action'. However, if a writer wants to create tension this is just the way to do it. When we cannot read about what is happening, we begin to imagine something taking place. Each reader brings her own imagination to the text, creating ideas which (for them personally) are incredibly frightening. This makes every reader incredibly tense in a way which specifically frightens them. It's the same with horror films. So often we are most scared when we cannot see the monster, because we each imagine something which really frightens us personally. When we finally see the monster we are often disappointed to find that it's not as scary as we had ourselves made it out to be.

So how do we apply that to this extract from 'Frankenstein'? Well, one theory would be that Shelley structures the opening in such a way that it makes the reader keen to read on and discover what happens with the creature. Whilst the creature is clearly the topic of this extract, the author spends a large amount of time describing the setting. These moments cause the reader to become impatient and agitated, desperate to read on and discover what exactly is happening with the creature. Now let's put that idea into a paragraph:

SAMPLE ANSWER PARAGRAPH 1:

Shelley uses structure to interest the reader through continually digressing from the main topic of the extract: the creature which Dr Frankenstein is bringing to life. The extract begins by describing the general setting of a 'dreary night of November'. Once this setting is established, the writer moves

to the specifics taking place inside the building, namely the 'accomplishment of' Frankenstein's 'toils'. However, Shelley then digresses once more to the weather, explaining that 'it was already one in the morning'. This digression from the main topic is used by the writer to create tension and suspense - we are keen to read about the creature, but the author teases us by switching to another topic (and one already covered at that) to heighten the suspense for when the creature is finally revealed later in the extract. Bereft of the facts, the reader begins to imagine the horrors which are taking place inside the building, developing the tension before what is soon to be revealed.

Now let's look at the second bullet point:

➤How and why this focus changes throughout the extract

One of the simple ways to approach this element of the question is to consider the different topics of each paragraph. The rules of writing clearly state that a writer must change paragraph when writing about a different topic, person, place or time. So, in theory, each paragraph of the extract should focus on something slightly different. Let's put that to the test with our 'Frankenstein' extract:

Paragraph 1:

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

Paragraph 1 Summary:

This paragraph sets the scene and establishes the fact that Dr Frankenstein is trying to bring the creature to life.

Paragraph 2:

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries

beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

Paragraph 2 Summary: This paragraph describes the creature.

Paragraph 3:

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Paragraph 3 Summary:

This is a long paragraph which is essentially made up of a flashback to the events of the past. After the flashback it details how Frankenstein ran away,

fell asleep and dreamt of Elizabeth dying. Following this, he woke up and saw the creature again before finally running away again.

WHY IS IT IMPORTANT?

So how does the focus change throughout the piece? Most of the ideas here seem very similar to sample answer paragraph one, in that the extract keeps changing topic from the one thing we want to know about: the creature. We don't want to write the same point twice, even though it is clearly a very important point to make. So let's move on to the flashback. Flashbacks are structural devices where a past event is fitted into the current chronology of the text. Again, there are numerous reasons for using a flashback; I shall explain just one of them.

We could write about it like this:

SAMPLE ANSWER PARAGRAPH 2:

Shelley's use of structure changes throughout the piece to create a sense of chaos and turmoil which reflects the mindset Dr Frankenstein himself. In paragraph 3, the narrator uses a flashback to revisit the past, explaining that he 'had worked hard for nearly two years' and had 'deprived' himself 'of rest and health'. This disjointed narrative structure creates a chaotic atmosphere to the piece which is used by the author to reflect the feelings of Frankenstein himself who at this point is in a state of chaos and turmoil. The structure leads the reader to feel a sense of this same chaos as we struggle to understand what is happening and when.

As you can see from this paragraph, I have linked my structure point to the purpose of the writer and its effect on the reader. We refer to this paragraph structure as PEE paragraphs:

P: Point Here you answer the question in one sentence. Be sure to use the wording of the question itself to show the examiner that you are clearly writing about the correct topic.

E: Evidence Here you find a quotation from the text which proves your point. Ideally the quotation should be short and embedded into your sentence (so that the quotation reads fluently as if it is part of your sentence).

E: Explain This is the most important part of the paragraph. Here you clarify HOW your chosen quotation proves your point. You may also write about the effect on the reader in this section.

So let's look at the paragraph I wrote and break it down into its three component parts:

Point:	<p>Shelley's use of structure changes throughout the piece to create a sense of chaos and turmoil which reflects that of Dr Frankenstein himself.</p> <p><i>Note: Many students write points which are too vague, such as 'Shelley uses structure for effect in this extract'. Avoid such vague points - your points needs to sum up your whole answer, clearly explaining HOW the structure is used for effect.</i></p>
Evidence:	<p>In paragraph 3, the narrator uses a flashback to revisit the past, explaining that he 'had worked hard for nearly two years' and had 'deprived' himself 'of food and drink'.</p> <p><i>Note: My evidence here uses two quotations from the text. That's fine if you feel that two quotations will prove a singular point better than one.</i></p>
Explain:	<p>This disjointed narrative structure creates a chaotic atmosphere to the piece which is used by the author to reflect the feelings of Frankenstein himself who at this point is in a state of chaos and turmoil. The structure leads the reader to feel a sense of this same chaos as we struggle to understand what is happening and when.</p> <p><i>Note: As you can see, this is the longest part of the paragraph. Many students tell me that their 'explain' simply repeats their 'point', but you'll see that this is not the case here. The point is WHAT the writer does, whereas the explain is HOW they do it and the EFFECT it has on the reader.</i></p>

Finally, let's look at bullet point 3:

> **Other structural devices how the focus changes throughout the extract.**

This is a chance for students to be original and perceptive. Remember, this question is asking you to assess the order of the extract, not the language. Look back at the extract and see if you can spot anything we haven't already covered.

Here are a few thoughts of my own:

There is a constant reminder of the weather which we see throughout the extract. From the 'dreary' night to the rain which 'pattered dismally', the reader is made uncomfortable by the weather, reflecting the emotions of Dr Frankenstein.

2. The paragraphs get longer and longer as the piece goes on. Perhaps this reflects how Dr Frankenstein is getting more and more overwhelmed as time goes by.

NOTE: If you find something interesting in the structure but cannot think of how it is used to interest the reader, don't write about it.

SAMPLE ANSWER PARAGRAPH 3:

Shelley gives the reader a constant reminder of the weather throughout the extract. From the 'dreary' night to the rain pattering 'dismally', the reader is made uncomfortable by the continual references to weather. This puts the reader in the viewpoint and perspective of Dr Frankenstein himself, who is also clearly feeling uncomfortable because of the weather due to the fact that he continually mentions it. By forcing us to adopt the viewpoint of Dr Frankenstein, the reader's sense of horror is heightened when he finally beholds the creature.

Shelley's use of paragraph structure is also used for effect. As the extract progresses, each paragraph becomes longer and longer. This reflects how Dr Frankenstein is getting more and more overwhelmed as time goes by, and also puts an emotional strain on the reader, who struggles to keep up with the varied content of the longer paragraphs.

BRINGING IT ALL TOGETHER:

This question is asking quite a lot of you in only ten minutes. Would you be able to write all three paragraphs in that time? If you could only write two of them,

which two would you use to hit the 'perceptive' element of the mark scheme? This is not an easy question to answer, as all points of structural analysis are, by their very nature, perceptive. As we will see in the guide to English Literature (available at mrbruff.com), analysing structure is always a good way to hit top marks. For me, I would include paragraph 3, as it shows I have a point which is from my own intelligence, not simply one found from following the bullet points given. I would follow it with the ideas in paragraph 2, and fit in paragraph 1 if I had time.

QUESTION 4

Question 4 is a pretty tricky question. It assesses A04: 'Evaluate texts critically and support this with appropriate textual references'.

Question 4 is worth 20 marks and you should therefore spend around 20-25 minutes on it. Clearly this is a big jump up from the amount of marks available in previous questions. As a result, there will be much more to say in this answer.

Question 4 takes us back to a question about an extract, not the whole text.

You will be given an opinion from a student your age and asked to respond.

You should write about your own impressions, evaluating how the writer created these impressions and supporting your ideas with quotations from the text. This question requires you to write about anything which is relevant to your answer, including language, structure, tone etc.

Here is a typical question:

You should base your answer on lines 14 to 37.

A student said: "The writer makes it just like you are inside the room with Dr Frankenstein, experiencing everything he is experiencing".

To what extent do you agree?

In your response you could:

- Write about your impressions of Dr Frankenstein
- Analyse how the writer has created these impressions
- Back up your answers with quotations from the text. **[20 marks]**

Note:

For the first time, the bullet points are not listing separate areas to focus on, but are encompassing various elements which should be covered in each paragraph. In that sense, there is less guidance with this question, so a plan of action is essential.

Taking the wording of the question, I would re-read the extract and think about this: do I feel like I am there with Frankenstein? If so, why? If not, why not? So, let's apply that to the extract and pick out key quotations. Remember, the question is asking 'to what extent' you agree, so a balanced argument is needed. That means we need to look for things which make us feel we are experiencing the event, and for things which don't. You could highlight the two areas in two different colours.

The different accidents of life are not so changeable as the feelings of human nature. I had ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, continued a long time traversing my bed chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain: I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they

became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch -- the miserable monster whom I had created. He held up the curtain of the bed and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the courtyard belonging to the house which I inhabited; where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

LIKE WE ARE THERE:

- The full sensory description of waking up creates a vivid image in the reader's mind.
- The emotive language: 'wretch', 'miserable' helps us feel what Dr Frankenstein is feeling.
- The overly long sentences, for example the final sentence, which is confusing to the reader and creates a feeling of confusion which echoes that of Dr Frankenstein and helps us feel like he feels.

NOT LIKE WE ARE THERE:

- The flashback structure, which takes us to a time not in the present, and which only Dr Frankenstein experienced.

As you can see, I have found points which cover language and structure. Did you spot any others? Although the majority of my points focus on how it IS like we are there, there is one point of contrast which is important to mention in this argument.

The hardest part of this question is finding the evidence from the text to back up your answer. The 'evaluate' element of the assessment objective is essentially asking you to read the entire extract and decide for yourself how effective it is. Once you've made that decision, you need to find the parts of the text which gave you that impression. Students often find this difficult.

PRACTISE AT HOME:

Pick up any fiction book at home, or in the library. Read the first page and ask yourself 'is this engaging? Does it make me want to read on'? Whatever the answer, try to find evidence from the text which has made you feel that way.

TAKE IT FURTHER:

If the book did grab your attention, why not read the whole thing? When a sad event happens, ask yourself if you found it sad and why. If it's a happy moment, what did the writer do to make it happy? Practising in this way will help you when it comes to question 4 of the exam.

So, now I just need to formulate four well expressed PEE paragraphs based on the points above.

NOTE: Remember, this is an argument, where numerous points should be made for both sides. Aim to have a balanced view.

SAMPLE ANSWER:

I agree that the writer goes to great lengths to make the reader feel like we are in the room, experiencing everything which Dr Frankenstein is experiencing. One of the ways in which this is achieved is through the use of sensory description. Shelley employs a wide range of sensory description in her writing. Not only do we read what Frankenstein sees, such as 'I beheld the wretch', but we also read about what the Dr feels and hears. When awaking from his dream, the Dr feels a 'cold dew' on his forehead. His 'teeth chattered' and 'every limb became convulsed'. All of these images relate to how the Dr physically felt, and allow the reader to get a complete sense of the experience. We also read about what he can hear, when the creature 'muttered some inarticulate sounds'.

Through describing a range of the senses - sight, sound and touch. Shelley gives the reader such a strong and detailed account of how the narrator feels that it allows us to fully understand the situation and feel as if we are there ourselves.

Shelley also uses sentence structure to make the reader feel as if we are there with Frankenstein. The incredibly long final sentence beginning 'I took refuge in the courtyard' is made up of numerous clauses and is so long that it is difficult and breath-taking to read. This is a deliberate technique used by Shelley who wants to convey the fact that Dr Frankenstein was feeling overwhelmed, just like the use of sentence structure. With fifty seven words and four commas, this sentence is chaotic. The chaotic sentence structure is a reflection of the

chaotic emotions the Dr is feeling. Just reading this sentence is difficult and overwhelming for the reader, resulting in us feeling very similar to Dr Frankenstein himself.

However, there are moments in the extract where we certainly do not feel like we are experiencing the events alongside Dr Frankenstein. When the narrator begins a flashback, explaining that he 'had worked hard for nearly two years', this alienates the reader as it is referring to a time outside of the chronological placement of this extract. This disjointed narrative structure in effect breaks the illusion that we are there with the Dr. Whilst the writer has gone to such great lengths to create a sense of realism, this structural device breaks it.

Similarly, the description of Frankenstein's dreams about 'Elizabeth' transforming into his 'dead mother' inhibit the reader's feelings of being there first-hand. The use of this supernatural premonition reminds us that we are reading a work of fiction, and therefore cause the reader to feel a sense of disconnect with Frankenstein.

PAPER 1 SECTION B

Section B of Paper 1 contains two questions; you must answer one of the two. You will be given a photograph to use as a stimulus for the first question.

You will be asked to write a creative piece which could be either narrative or descriptive. Typically, the descriptive question will ask you to describe the picture. The narrative question will likely ask you to write part of a story based on a named theme linked to the picture. Sometimes both questions will be narrative, sometimes both will be descriptive, and sometimes there will be one of each type.

The question is marked out of 40, with 16 marks being awarded for spelling, punctuation and grammar. You are advised to spend 45 minutes on the question, with the final 5 minutes allotted for checking over your answer.

ATTACKING THE QUESTION:

Imagine the following question:

Q: Write a descriptive passage based on this picture:



There are two main tips when it comes to descriptive writing:

1. Describe the full range of senses
2. Use figurative language

Let's look at those in detail.

1. DESCRIBE THE FULL RANGE OF SENSES:

When we write to describe, our aim is to 'paint a picture in the reader's head' through our use of words. To do that, we need to not only write about what we can see, but what we can hear, smell, feel and (if appropriate) taste. So, looking at the picture of the beach, let's imagine the sensory descriptions we could write about:

LOOK: Sand, sea, shadow, green trees, beach huts, waves

SOUND: Waves lapping against the shore, sea-birds, the gentle flapping of palm tree leaves

SMELL: Salty sea air

FEEL: The warmth of the sun, the hot sand between your toes

Just from these few notes you can see that the sense of sight is probably the duller of all - the other senses add a richness to the imagery.

2. USE FIGURATIVE LANGUAGE:

Descriptive writing is so much more impressive when it encompasses some of the figurative language covered earlier on. Let's look at two examples:

Simile example: *The sea was like a rollercoaster.*

In this sentence we can see the comparative idea - that the sea is tumultuous. However, the sea is not actually like a rollercoaster. One is a mass of water, the other a mechanical fairground ride.

Personification example: *The antique chair was tired.*

A chair cannot get tired, but we can see that the sentence implies it is worn out, rather than actually physically tired.

Imagine you are asked to describe your classroom. A basic description might look like this:

The classroom was filled with students. Each was sat at an expensive padded chair which looked like it would be more appropriate in an office. At the front of the room was an interactive whiteboard connected to a computer. The students sat, eagerly watching the teacher, soaking up his wisdom.

Although grammatically correct, this is a boring piece of writing. Now let's add the sensory description and the poetic language:

The smell of dust filled my nostrils and immediately made me want to sneeze. The room was as silent as a graveyard, save for the gentle hum of the ancient computer which sat proudly at the front of the room. The cold chill of the metal door handle jolted up my arm like a lightning bolt.

By writing about the full range of senses and using a range of figurative language, your writing becomes massively improved. Now let's look again at that photograph:



USING VOCABULARY AND TONE:

To hit the top marks in this question, you need to create the correct tone. Often confused with 'mood', tone refers to the writer's attitude towards what they are writing about. If you're writing about the above picture, the tone is going to be positive. Another picture might show a stormy sea-front and your writing might be described as negative in tone. Students need to make sure they create the right tone in their writing. There are two fairly simple ways to do this.

First, choose appropriate vocabulary - positive language will create a positive tone. Compare the following:

The warm sea gently lapped up against the hot sand.

To

The boiling sea smashed up against the molten sand.

Both are basically saying the same thing, but the use of 'boiling', 'smashed' and 'molten' are too aggressive and negative for such a picture. We might think of this as 'emotive language' (I'll explain this later in the section on paper 2).

Similarly, varying sentence types can create tone. Use lots of short simple sentences to create a fast paced, tense atmosphere. Use long complex sentences to create a more relaxed feel. Essentially we are using the same writing skills which we analysed in section A of this exam.

Compare:

It was hot. The sun shone. Birds cried.

To

Although the waves gently lapped at my feet, they were no match for the powerful sun which enveloped every atom of my being. The sand, which only that morning had been cool to the touch, had warmed into a shore-side oven, baking all who lay upon it.

See? Sentence length creates atmosphere. Long sentences slow you down when you read them, creating a sense of calm and relaxation. Short sentences make you speed up, creating tension and action.

OK, put all those four together: senses, poetic language, emotive language and sentence length. Now we're ready to write a descriptive piece!

PART OF A SAMPLE ANSWER:

Peaceful and inviting, the quiet village sits idly on the edge of the golden beach. The huts proudly bask in the nourishing warmth of the ever shining sun. Beside them, palm trees lean towards the ocean, knowing that only its waters can satisfy their longing thirst. They stand, hypnotised by the never ending gentle lapping of the crystal waves upon the shore. For thousands of years it has been so.

Somewhere, a child's laughter rings in the air. It is the sound of the carefree in a village where there is no stress or strain. No internet. No phone signal. No social media. Only the ever present gentle hum of the ocean and the promise of its plentiful bounty which is caught each day by the fishermen.

Sensing that the midday heat may be too much for some, a generous tree offers sanctuary in the shade beneath its heavy boughs. The sand, dappled with the footsteps of now departed visitors, adorns the scene like a red carpet adorns a film premiere.

* Why not complete this answer and send it to me at abruff@live.co.uk?

Whilst it might seem impressive, the above is simply a combination of all four facts covered in this chapter. Now let's take a look at narrative writing.

NARRATIVE WRITING

Narrative writing is all about story-writing. Here is a typical question:

Q: Write the opening part of a story based on a tropical island.

It is fair to say that narrative writing should cover all of the skills from descriptive writing: the senses, poetic language, emotive language and varied sentence length. However, with narrative writing it is important to be aware of the elements which create narrative. Let's begin with narrative structure.

NARRATIVE STRUCTURE:

As I've already mentioned, the Greek philosopher Aristotle first wrote about narrative structure. Aristotle believed that drama could be divided into three pieces. In the 19th Century, building on the work of Aristotle, the German

novelist Gustav Freytag proposed that all five act plays follow the same format, shown on page 28 of this guide.

Today we apply this model to all stories, novels, films etc. With that in mind, if we are asked to write a story opening in the exam, we know we should introduce the setting and main characters. If we are asked to write the climax of a story, we know it should be the moment when a character faces a problem.

IMPORTANT:

If you are asked to write the opening of a story, it should not contain much action. You should be introducing the characters and setting, with perhaps one event which ties it all together. The exam board do not want to read a complete story full of plot twists and action – they want to see your narrative writing skills in action. When young children write stories they are always filled with murder, blood, dragons etc. Your writing needs to be more subtle. You also need to avoid the most common mistake of narrative writing.

SHOW ME DON'T TELL ME:

Imagine you are writing a story about a drug addict. The 'tell me' style narrative would read like this:

She was looking for drugs, desperate to get some because she was starting to experience withdrawal symptoms.

In the sentence above I have told the reader what is happening. The art to 'showing not telling' is to describe an event, a moment of action, where the reader can infer (work out) the details without the writer simply stating them. Now look at this:

Her eyes searched quickly, flitting around the room; it had to be here somewhere. Her hands were starting to shake – the familiar signal from her bloodstream that time was running out. Beads of sweat rolled down her forehead as she overturned dirty pillows and tore open empty cupboards. She reached for her purse but she knew already what she would find inside: nothing. She screamed a desperate scream.

Can you see the difference? Showing not telling is a key part to all narrative writing: pick up any novel or short story and you'll see it yourself.

So, let's go back to our question:

Q: Write the opening part of a story based on a tropical island.

This question can be taken in many different ways. What do you imagine when you read it? Perhaps a sailor is marooned on a deserted island? Maybe a luxury holiday is about to go horribly wrong? Whatever you decide, you once again need to write in a way where the emotive language and sentence length create the right atmosphere and tone. If your story opening is going to be that of a horror story, you'll need to add appropriate emotive language to create the right tone and mood. Here are two brief examples of story openings which have a totally different tone and therefore need to be written in very different ways.

Dark. So dark. Andrew lifted his hand in front of his face but could see nothing. A fierce wind battered his aching body. Where was he? He remembered waking up in the plane just as the screaming had begun...

In this example, I have used short sentences and negative emotive language to create a tense opening. However, a 'happy' story will need to be totally different.

Excited and fidgety, Andrew ran straight from the hotel room to the idyllic beach he had been dreaming about ever since he saw it in the holiday brochure. The gentle lapping of the waves on the warm white sand was all he could hear. The sand warmed his toes as he threw down his towel and smiled a broad grin.

SAMPLE ANSWER:

Dark. So dark. Andrew lifted his hand up in front of his face but could see nothing. His ears were ringing loudly. A fierce wind battered his aching body. Where was he? Although pitch black night engulfed him, the air was humid and heavy; he was not cold. He heard a noise behind him. Turning blindly into the darkness he called out:

"Mum? Dad? Are you there?"

Nothing. Less than nothing. He was all alone. A solitary tear ran down his cheek and it was then that he felt the unexpected sting. His chin was cut. The salty tear bore into the rawness of his flesh. Screwing his eyes shut tightly, he breathed slowly in and out. One...two...three. Half expecting it all to be a dream, he opened his eyes. No, this was real.

He remembered waking up in the plane just as the screaming began. The captain had switched the lights off for the passengers to sleep, but they had jolted into action and woken those who were unlucky enough to open their eyes and see.

Everything was wrong. The plane was upside down. A flimsy oxygen mask fell in front of his face. The plane was crashing.

Slowly, very slowly, Andrew's eyes began to adjust to the darkness. He was stood on a sandy beach - unforgiving shards of coral dug into his one shoeless foot. "How did I lose a shoe?" he asked aloud, his voice echoing around the emptiness. The ringing in his ears began to subside. Somewhere, a tap was running. No, it wasn't a tap. It was the sea. Then he saw it: a bright yellow explosion was lifting up from the ocean: the sun.

As the darkness began to recede Andrew saw, for the first time, the full extent of his surroundings. He was stood on a beach. It looked like the front cover of a holiday brochure: white, unadulterated sand, palm trees leaning over towards the sea in a picture perfect pose. Despite the chaos which Andrew felt inside, the waves lapped gently against the shore. To the casual onlooker, everything seemed perfect. But then Andrew turned around and saw, for the first time, deep scars inflicted on the beachfront. Flaming shards of fractured metal stuck out of the scorched patches of sand like devilish cacti in a post-apocalyptic thriller. Except this was no movie; this was real life.

Trance-like, Andrew walked towards what he recognised to be the tail of the plane. It looked huge - at least twenty feet tall. The edges were licked with flame, the molten metal bubbling under the intensity of the heat. "Where is everyone?" Andrew whispered to himself. There had been over 100 passengers on board that plane; where were they all? Was this some kind of joke? None of it made any sense.

Remember, around 1/3 of the marks for this question are awarded for spelling, punctuation and grammar (see page 52 onwards for more on this).

NOTE:

In terms of writing a story opening, this answer does exactly what an exposition should do: it introduces the setting and characters. I didn't get carried away with carrying on the story - very little action takes place.

I also included a flashback. The exam mark scheme dictates that students aiming to achieve the highest grades should use inventive structural features. A flashback is a simple way of achieving just that. So, in this example, the story

begins on the island and includes a flashback about how the character ended up there. This keeps the reader engaged as they want to find out whether anyone else from the plane has survived.

To see an exclusive video on this topic click [HERE](#)

The next page shows the answer again, this time colour coded for the following four devices:

Varied sentence length

Figurative language

Emotive language

Inventive structural devices

SAMPLE ANSWER:

Dark. So dark. Andrew lifted his hand up in front of his face but could see nothing. His ears were ringing loudly. A fierce wind battered his aching body. Where was he? Although pitch black night engulfed him, the air was humid and heavy; he was not cold. He heard a noise behind him. Turning blindly into the darkness he called out:

"Mum? Dad? Are you there?"

Nothing. Less than nothing. He was all alone. A solitary tear ran down his cheek and it was then that he felt the unexpected sting. His chin was cut. The salty tear bore into the rawness of his flesh. Screwing his eyes shut tightly, he breathed slowly in and out. One...two...three. Half expecting it all to be a dream, he opened his eyes. No, this was real.

He remembered waking up in the plane just as the screaming began. The captain had switched the lights off for the passengers to sleep, but they had jolted into action and woken those who were unlucky enough to open their eyes and see. Everything was wrong. The plane was upside down. A flimsy oxygen mask fell in front of his face. The plane was crashing.

Slowly, very slowly, Andrew's eyes began to adjust to the darkness. He was stood on a sandy beach - unforgiving shards of coral dug into his one shoeless foot. "How did I lose a shoe?" he asked aloud, his voice echoing around the emptiness. The ringing in his ears began to subside. Somewhere, a tap was running. No, it wasn't a tap. It was the sea. Then he saw it: a bright yellow explosion was lifting up from the ocean: the sun.

As the darkness began to recede Andrew saw, for the first time, the full extent of his surroundings. He was stood on a beach. It looked like the front cover of a holiday brochure: white, unadulterated sand, palm trees leaning over towards the sea in a picture perfect pose. Despite the chaos which Andrew felt inside, the waves lapped gently against the shore. To the casual onlooker, everything seemed perfect. But then Andrew turned around and saw, for the first time, deep scars inflicted on the beachfront. Flaming shards of fractured metal stuck out of the scorched patches of sand like devilish cacti in a post-apocalyptic thriller. Except this was no movie; this was real life.

Trance-like, Andrew walked towards what he recognised to be the tail of the plane. It looked huge - at least twenty feet tall. The edges were licked with flame, the molten metal bubbling under the intensity of the heat. "Where is everyone?" Andrew whispered to himself. There had been over 100 passengers on board that plane; where were they all? Was this some kind of joke? None of it made any sense.

TECHNICAL ACCURACY

Around 1/3 of the marks available for section B in both English Language examinations are awarded for spelling, punctuation and grammar. In this section of the eBook I shall cover some of the common mistakes and simple tips for improvement in this area.

CAPITAL LETTERS

Capital letters may seem like a very easy place to start, but in actual fact there are many uses of a capital and if you make mistakes with these supposedly 'simple' pieces of punctuation then you will struggle to get a high grade. Despite their hidden complexities, there is little more off-putting and instantly recognisable to an examiner than the incorrect use of a capital letter.

You should use a capital letter for:


1. The start of a sentence e.g. 'Today is Monday'.
2. Names of people, brands, days of the week and months e.g. 'Andrew, Nike, Monday, January'.
3. Countries and cities e.g. 'America, Plymouth'.
4. Languages and religions e.g. 'French, Buddhist'.
5. Holidays e.g. 'Christmas, Easter'.
6. Titles. The first and significant words in a title need a capital e.g. 'The Lord of the Rings'. In this example the words 'of' and 'the' are not significant- they don't hold the meaning, so they are not capitalised.
7. The personal pronoun 'I' e.g. 'I love Owl Education's revision guide'.
8. 8) Abbreviations e.g. 'BBC'.
9. Emphasising words: if you wish to show strong emotion such as anger you can put whole words or sentences in capitals e.g. 'I HATE YOU!'

As you can see, capital letters are not as simple as you might have thought. Why not try writing a paragraph which incorporates all nine types?

APOSTROPHES OF POSSESSION

Apostrophes of possession show us who or what owns something in a sentence. For example:

Mr Bruff's guides are an amazing resource.



Because the guides belong to Mr Bruff, we put an apostrophe after 'Mr Bruff'.

There is a technique worth learning here, as it makes it all very easy when we get to advanced level apostrophes:

Ask yourself who the thing belongs to. Whatever the answer is, the apostrophe goes after that e.g. who do the revision guides belong to? The answer is *Mr Bruff*, so the apostrophe goes after *Mr Bruff*.

If you can understand that simple technique then we can apply it to the advanced level of apostrophes of possession.

APOSTROPHES OF POSSESSION (ADVANCED LEVEL)

The thing about apostrophes of possession is that they very quickly become difficult. Consider the following two sentences:

The students work was awesome (when talking about an individual student).

The students drama show was a real let down (when talking about a group of students).

Where would you put the apostrophes in these sentences? Well, if you apply the technique above it's simple:

In the first sentence who does the work belong to? The answer is **the student**, so we put the apostrophe after the word **student**, making the correct answer: *the student's work was awesome.*

In the second example, who does the drama show belong to? The answer is **the students**, so we put the apostrophe after the word *students*, making the correct answer: *the students' drama show was a real let down.*

This simple reversing technique should help you to work through the following tricky sentences:

The womens movement was a seminal event in history.
The childrens park was in need of some repair.
The babies hats were so cute.

APOSTROPHES OF OMISSION

These are the simplest type of apostrophe, used to show where letters or words have been taken out. Look at the following example:

I didn't even know that spiders could bite.



Here we have shortened the words 'did' and 'not' into the one word 'didn't'. In doing so, we have taken out the letter 'o', so we put an apostrophe of omission in its place to indicate this.

The only challenge with apostrophes of omission is that there are some words which have been shortened for so long that you might not realise it. For example: 8 o clock should be written 8 o'clock, as it was originally shortened from '8 of the clock'.

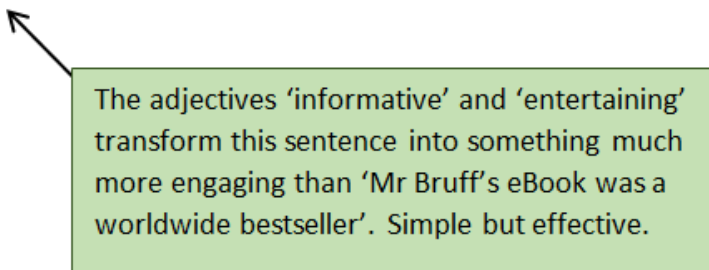
SENTENCE VARIETY

The following is an absolute must for those students aiming to achieve grade 9 in their English Language exams. So many students fail to vary their sentence structure, and the result is pure boredom for the examiner. If you incorporate the following into your answers for section B, your work will stand out from the rest and impress that examiner.

1. Two adjective beginnings

The aim here is to start your sentence with two adjectives which describe the subject of the sentence. For example:

Informative and entertaining, Mr Bruff's eBook was a worldwide bestseller.



The adjectives 'informative' and 'entertaining' transform this sentence into something much more engaging than 'Mr Bruff's eBook was a worldwide bestseller'. Simple but effective.

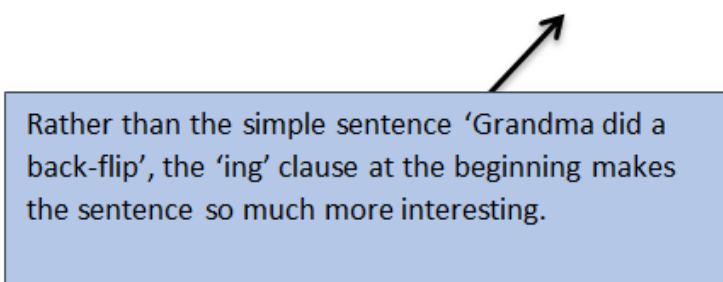
Here is another example:

Exhausted and frustrated, the students finally finished their GCSE exams.

2. Starting with an 'ing' word

Starting your sentence with an *ing* word, leads into a clause which tells us more about the subject of the sentence. For example:

Straining with the effort, Grandma did a back-flip.

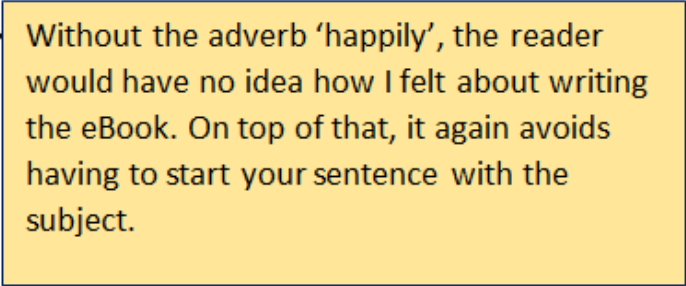


Rather than the simple sentence 'Grandma did a back-flip', the 'ing' clause at the beginning makes the sentence so much more interesting.

3. Beginning with an 'ly' word

For this third example of sentence variety, we begin the sentence with an adverb (an 'ly' word) which gives us more detail on how the verb is performed. For example:

Happily, Mr Bruff wrote a revision guide for the students of the world.



Without the adverb 'happily', the reader would have no idea how I felt about writing the eBook. On top of that, it again avoids having to start your sentence with the subject.

So what would it look like if you were to use these three types of sentence variety in an exam response? Let's begin by looking at a piece of writing which fails to use these elements.

This is our starting text:

'In a recent article the writer argued that her make do and mend generation knew something about how to save the environment. Of course, what she failed to mention was why they were make do and mending in the first place: World War 2. Oh yes, whilst grandma was washing her tin-foil, granddad was being shipped off to Poland, destroying natural landscapes with tanks, clogging up the Polish air with fuel emissions from the machinery of war (not to mention the killing).'

Here's the same text with some sentence variety added in:

Disillusioned and despondent, the writer recently argued that her make do and mend generation knew something about how to save the environment. Curiously, what she failed to mention was why they were make do and mending in the first place: World War 2. Hoping to be economical, grandma was washing her tin-foil whilst granddad was being shipped off to Poland, destroying natural landscapes with tanks, clogging up the Polish air with fuel emissions from the machinery of war (not to mention the killing).

The most notable thing here is that altering the sentence structure does not alter the content of your answer - the content stays the same, but the quality of written communication is dramatically improved.

SEMI-COLONS

The semi-colon is the undisputed king of punctuation; use it correctly and you are bound to impress the examiner. Surprisingly, it is a very simple to use piece of punctuation. In your section B answers you should aim to use one at the beginning and one at the end; you never want to commit semi-colon overkill.

Semi-colons are used to join two sentences, where both sentences are about the same topic.

For example:

Mr Bruff is a writer; he has written over a dozen revision guides.

In this example there are two separate sentences:

Mr Bruff is a writer.

He has written over a dozen revision guides.

However, both of the sentences share a common topic - they both focus on the Mr Bruff and his writing. Because of this, a semi-colon can be used.

Here are some examples where a semi-colon should not be used. Can you work out why it is not correct to use a semi-colon?

I like Christmas; because I get lots of presents.

It is Thursday today; my Christmas tree is fake.

In the first example, the clause 'because I get lots of presents' is not a complete sentence (it is a subordinate clause). Remember: semi-colons can only be used to join two complete sentences.

In the second example, although they are two complete sentences, the sentences are not about the same topic. There is no direct link between stating the day in one sentence and the nature of your Christmas tree in the next.

So there you have it: use a couple of semi-colons in your section B answers. Ideally you should use them in the first and last paragraph (that way they stick in the examiner's head and remind him / her just how great you are).

COMMAS

Commas direct us on how to read a piece of writing and are an incredibly complex piece of punctuation to use correctly. As with capital letters, there are a number of uses of commas.

1. Listing commas

This is the one everyone knows: we use commas to break up the items in a list, except for in-between the last two items where we use the word 'and'. The comma is correct if it can be replaced with the word 'and' or 'or'.

The four flavours of Starburst are: orange, lemon, lime and apple.

2. Commas for compound sentences

Commas are used before the FANBOYS conjunction in a compound sentence.

The boys wanted to stay up and see Santa, but they grew tired and fell asleep.

If the sentence is very short, you don't need to use a comma:

I love you but you're annoying.

3. Bracketing commas

This is my own personal favourite use of the comma, largely because it is a simple way of making your written work seem very impressive.

Bracketing commas are used to mark off the beginning and end of a weak interruption to a sentence. In other words, you can lift the words out from between the two commas and the sentence still makes sense. Let me show you what I mean:

My grandmother, although aged 108, still lives with her parents.

The above sentence would still make sense if we took the bit out between the bracketing commas, leaving us with:

My grandmother still lives with her parents.

Like the previous section on sentence variety, the weak interruption is giving us more information about the subject of the sentence- in this case my amazing grandmother.

4. Commas for complex sentences

When we start a complex sentence with a conjunction, we always break up the clauses with a comma:

Because I woke up at 5AM this morning, I am very tired.



On either side of this comma is a clause. The independent clause 'I am very tired' makes sense on its own, whereas the dependent clause 'because I woke up at 5AM this morning' requires more information to make sense. The clauses are divided with a comma.

PARAGRAPHS

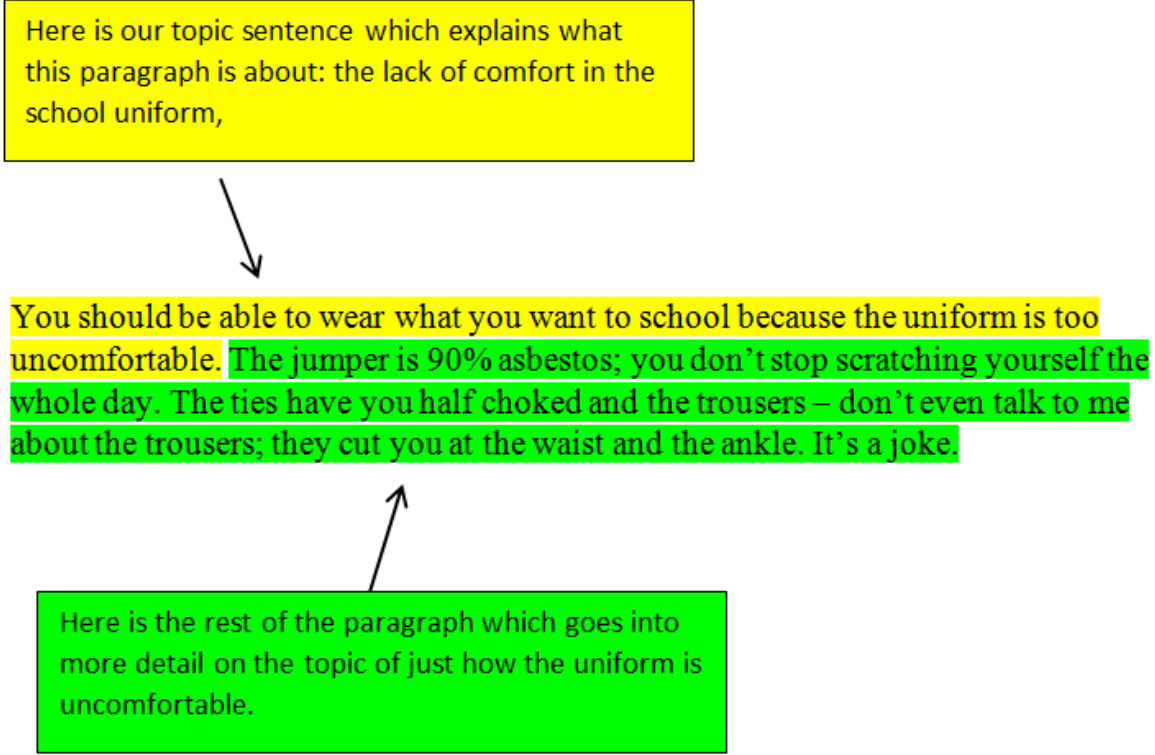
Paragraphs are often misunderstood. Students tend to skip a line when they have written quite a lot of text, but that is not what paragraphing is all about.

To start with, you should start a new paragraph when you change to a new idea or focus in your writing. Therefore, it helps if you are following a plan for your answer; you simply start a new paragraph when you move onto a new part of your plan.

Every paragraph needs a topic sentence. A topic sentence is the first sentence of the paragraph; it explains what the paragraph will be about. The rest of the paragraph then goes into more detail on this point.

Turn the page to look at an example:

Here is our topic sentence which explains what this paragraph is about: the lack of comfort in the school uniform,



You should be able to wear what you want to school because the uniform is too uncomfortable. The jumper is 90% asbestos; you don't stop scratching yourself the whole day. The ties have you half choked and the trousers – don't even talk to me about the trousers; they cut you at the waist and the ankle. It's a joke.

Here is the rest of the paragraph which goes into more detail on the topic of just how the uniform is uncomfortable.

If you find yourself drifting onto a topic that is not the same as the topic sentence then it is time to start a new paragraph.

You can find out so much more about spelling, punctuation and grammar by purchasing 'Mr Bruff's Guide to Grammar' at mrbruff.com or on [Amazon](https://www.amazon.com).

ENGLISH LANGUAGE PAPER 2

WRITERS' VIEWPOINTS AND PERSPECTIVES

The aim of this exam is to help students understand how writers have their own viewpoints and ideas on important themes and issues.

Overview:

Section A of Paper 2 focuses on reading. In this section of the exam you will be presented with two non fiction extracts linked by topic but written in different centuries and taken from different genres. So, for example, you may have an extract from a 19th Century newspaper about the role of women, followed by an extract from a 21st Century autobiography by a prominent feminist. Source A will probably include a picture, whereas Source B will likely be made up of two pieces.

This poses a problem, as the vast majority of students do not read non-fiction from the 19th Century. My advice is to start now! By non fiction we mean: journalism, articles, essays, letters, travel writing, diary entries, biography, autobiography and more.

The two sources are likely to focus on issues which have changed over time, such as: education, parenting, transport or technology.

Section A contains 4 questions: you must answer all of them. The first question is a short question worth 4 marks, questions 2 and 3 are longer questions worth 8 and 12 marks respectively, and question 4 is an extended question worth 16 marks. As with paper 1, the idea is that the early questions 'warm you up' for the harder ones which follow on later.

Paper 2 of the English Language exam lasts 1 hour 45 minutes. The total mark for the paper is 80. You are advised to spend 15 minutes reading the sources, then around 1-1.5 minutes per mark available.

Let's begin by looking at our two sources:

SOURCE A is a newspaper article:

TEACHER IN YOUR POCKET

An English teacher from Devon is utilising the latest technological changes to adapt to the ways students learn. Liam Murphy met the man behind mrbruff.com.



I don't know about you, but when I was growing up I learnt everything I needed to know for my exams whilst I was actually in school. Not that I necessarily learnt very well - the constant distraction of girls somewhat hampered my achievement. I won't tell you my exam results, but if I'd gone to an all- boys' school I might have been a brain surgeon. Andrew Bruff laughs as I tell him this: "You see, that's the problem. We take thousands of teenagers, put them in a building and expect them to shut up and listen. Not only to listen, but to concentrate, focus, and learn. That certainly wasn't me at school either". Andrew, founder of www.mrbruff.com, is an online pioneer in the world of education. He creates video tutorials for English Language and Literature and uploads them onto youtube.com/mrbruff where, to date, he's had over 2.5 million views from across 198 different countries. He must be doing something right!

"I've nothing against schools; I love being a teacher. But the data I get online shows that students choose to study between 10PM and midnight when all the schools are closed. In the information age we live in, students are choosing the ways they want to learn, when they want to learn. You can watch my video tutorials on your PC at home or on your iPhone on the way to school. You can download my podcast from iTunes and listen when you're walking home each day, or sit down to learn when most people (myself included) are going to bed".

Behind it all is the notion that students should be able to choose what they learn, when they want to learn it. "Just because you have double English at 9AM on a Monday morning, it doesn't mean you're in the right frame of mind to spend two hours learning about

Shakespeare's sonnets" he tells me. "With my videos, students can study the entire GCSE course online. I'm not saying we should replace school, but we have to realise that students of today do things differently to any other previous generation. It's not one size fits all anymore". Having two wildly different teenagers of my own, I'm inclined to agree with the bloke. Alex, my sulky son, doesn't want to get out of bed until mid-day. Try getting a meaningful conversation out of him in the morning and you'll think you're speaking to a Neanderthal. After lunch, however, it's a different story; he suddenly comes alive. On the flip side of that is Karen, my thirteen year old daughter, who is up and going before anyone else in the house but flagging by 8PM.

And fair play to Mr Bruff, it works. Scan the testimonials page at Andrew's site www.mrbruff.com and you'll see dozens of students waxing lyrical about how his videos got them an A* in their exams. When I ask him why this is, he gets passionate, practically jumping out of his seat. "I don't think the current education system is fair. It's not fair that you get an excellent education because you're in Mrs Smith's class in room 1, but next door in room 2 with Mr Jones, no-one's learning anything. It's not fair that the quality of your education depends on your teacher, the area you live in, or whether you have rich parents who can afford expensive revision guides and tutors. I want to change that, even just a little bit". Talking of revision guides, Andrew wrote and published his own in 2013, pricing it at the ridiculously low price of just 99 pence, where it shot to no.1 in the Amazon bestsellers chart (and has stayed in the top 20 all year long). "I want to provide resources which everyone can afford, and I'm doing that. I now have five revision guides for sale on my site, and they are helping literally thousands of students -it's great".

When I log on to check out Andrew's videos, I'm surprised to see one of him playing Minecraft whilst simultaneously narrating details about the English Language exam. He beams at me when I ask him about this: "Watching Minecraft videos has become a national past-time with teenagers, so I wanted to bridge the gap between that and studying. Watch me play Minecraft and learn at the same time. Better still, send me your own gameplay footage for everyone to watch and I'll narrate over that". This is a far-cry from my school days, but it's clearly working. Teenagers, teachers, schools and authors watch Andrew's videos in their thousands on a daily basis. As I leave him he has one more point to make: "This is the changing face of education. I'm just happy to be a part of it".

SOURCE B consists of two letters

The first letter is from Mr Woolark, writing to the Head teacher of Woodland Green School. Mr Woolark is writing to complain about his son being disciplined at school the previous week. The second letter is the Head teacher's reply.

May 9th 1820

Dear Mr Thompson,

I was very disappointed to see that Adrian returned home today with yet more cane marks across his hands. I cannot help but feel that the school is being too severe in its distribution of discipline with a normal boy who is merely full of energy. Certainly, there are occasions when Adrian can be...distracted, but I would never consider him a disobedient child.

I would appreciate you replying to my correspondence.

Yours faithfully

Andrew Woolark.

May 28th 1820

Dear Mr Woolark,

I am writing with reference to the continued poor behaviour exhibited by your son, Adrian, here at Woodland Green School.

At Woodland Green we pride ourselves on providing the very best education available to our students.

As you are supposedly aware, lessons begin at 7:30AM, with students quickly making their way to the schoolroom. It is unfortunate that Adrian seems to find it impossible to arrive at school on time, although this is not why he has been reprimanded.

Each schoolroom here at Woodland Green contains as many as one hundred students, each of whom are eager and keen to learn. Students are sat at an iron framed desk which is bolted to the floor, facing the front of the room. Seating is tiered towards the back of the room to ensure that all pupils are able to see clearly to the front of the class. These seating arrangements ensure all students are given an excellent view of the class teacher from whom they will be learning. We pride ourselves on our teachers here, Mr Woolark, and students who do the same are quick to learn, nay to excel. Adrian does not seem to feel the same way. Twice, yes twice, he has been caught talking over the teacher Mr Butterly. Mr Butterly, himself now a little hard of hearing, was not aware of Adrian's idle chatter, but I myself was. I observed Adrian through the curtain at the rear of the room and withdrew him directly to my office to receive the cane. He was obstinate enough to inform me that he knew all about the topic Mr Butterly was expounding upon, and therefore had no need to

listen. You can quite understand, I am sure, that I therefore proceeded to administer two lashes of 'old faithful'?

We observe the highest levels of focus here at Woodland Green. Students are expected to sit in complete silence as the teacher writes notes upon the blackboard – notes students are then required to copy. In this manner we enrich our students with intellectual force. Most schoolroom time is allocated to the study of reading, writing and arithmetic and there is no time for idle chatter.

Of course, we fully believe in creating a rounded child, and so once a week we have drill in the playground. Most of this time is spent jogging on the spot or lifting dumbbells. Adrian should wait for these occasions to use as an outlet for his 'energy', and must remain silent in class.

I trust that this settles the matter.

Yours faithfully,

Edgar Thompson

Head teacher, Woodland Green School

NOTE:

As you can see, there is a thematic link between the two texts in that they both focus on education. The difference in format/genre is that source A is a newspaper article, whilst source B is a pair of private, albeit formal letters. Whilst the topic is the same, the viewpoint is very different: in source A, the writer and interviewee believe in students taking ownership of the time and method of their learning. In source B, Edgar Thompson believes in teachers and school as the unquestionable authority in education.

So what do you think of the sources? I can imagine what you are thinking: 'source A is OK, but source B is like nothing I've ever seen before.

Across English Language exams 1 and 2, you will have three sources. Between the 3 sources, you'll have one from the 19th C, one from the 20th C and one from the 21st C. So, once you've seen the source in paper 1, you can work out the dates of the sources for paper 2. Because this is easily the hardest part of this exam, I've made an exclusive private video for you [HERE](#).

Question 1 assesses the first part of AO1: 'identify and interpret explicit and implicit information and ideas'. This is the same objective which was assessed in question 1 of English Language paper 1. The assessment objective requires you to prove that you understand what you've read, both the obvious bits and the

more subtle bits. The question is worth 4 marks and you should spend around 5 minutes answering it.

You will be directed to a certain portion of one of the sources and asked to pick out a number of truths from a list of statements. Let's take a look at a sample question:

1. Read source A from lines 1 to 23.

Choose four statements which are TRUE.

- Shade the boxes of statements which are true
- Choose a maximum of four statements

A Liam Murphy did not enjoy his time at school

B Andrew Bruff makes online video tutorials

C Liam Murphy was distracted by girls at school

D Andrew Bruff was very able in school

E Students don't want to learn during school hours

F Many students access Andrew Bruff's videos after 10PM at night

G Andrew Bruff believes schools are bad places

H Liam Murphy makes a joke to excuse his poor exam results

Question 1 will direct you to specific lines from which to find your answer. So, for example, it will say 'read lines 1-20'. You must base your answer on the section explained in the question. Remember: this is the start of the exam. With those exam nerves, it's easy to miss this crucial direction to line references, but you have to make sure you take your answers from the correct lines. The lines will be numbered in the left hand side of the page, but it is very easy in the stress of an exam to totally ignore this and take your answer from somewhere else in the text. My advice is to draw around the lines to make sure you know where your answer needs to come from:

I don't know about you, but when I was growing up I learnt everything I needed to know for my exams whilst I was actually in school. Not that I necessarily learnt very well - the constant distraction of girls somewhat hampered my achievement. I won't tell you my exam results, but if I'd gone to an all-boys' school I might have been a brain surgeon. Andrew Bruff laughs as I tell him this: "You see, that's the problem. We take thousands of teenagers, put them in a building and expect them to shut up and listen. Not only to listen, but to concentrate, focus, and learn. That certainly wasn't me at school either". Andrew, founder of www.mrbruff.com, is an online pioneer in the world of education. He creates video tutorials for English Language and Literature and uploads them onto youtube.com/mrbruff where, to date, he's had over 2.5 million views from across 198 different countries. He must be doing something right!



"I've nothing against schools; I love being a teacher. But the data I get online shows that students choose to study between 10PM and midnight when all the schools are closed. In the information age we live in, students are choosing the ways they want to learn, when they want to learn. You can watch my video tutorials on your PC at home or your iPhone on the way to school. You can download my podcast off iTunes and listen when you're walking home each day, or sit down to learn when most people (myself included) are going to bed".

Can you pick the four truths? Some will be obvious (explicit) but some will be harder to find. These implicit facts require you to read between the lines and infer meaning - they won't be openly stated. Before you look at my answers, see if you can find the right answers yourself.

SAMPLE ANSWER:

A Liam Murphy did not enjoy his time at school F

B Andrew Bruff makes online video tutorials T

C Liam Murphy was distracted by girls at school T

D Andrew Bruff was very able in school F

E Students don't want to learn during school hours F

F Many students access Andrew Bruff's videos after 10PM at night T

G Andrew Bruff believes schools are bad places F

H Liam Murphy makes a joke to excuse his poor exam results T

NOTE: Did you find the implicit answers? For example, H 'Liam Murphy makes a joke to excuse his poor exam results'. This isn't stated clearly in the text - we actually have to work out why he told the joke to decide if this is true.

Hopefully you can work out most of the truths through a process of elimination, leaving out the ones which definitely are NOT true.

QUESTION 2:

Question 2 is worth 8 marks and requires you to write a summary of the differences between the two texts. You should spend around 10 minutes answering this question.

Question 2, just like question 1, assesses AO1: identify the explicit and implicit meanings in a text, selecting evidence to back up your answers.

SUMMARY WRITING:

One of the pitfalls to avoid with this question is to make sure you don't start analysing language or the effect on the audience. Summarising simply means 'retelling in your own words'. You need to back up your points with quotations, but you don't need to analyse the words themselves, just choose quotations which prove your points. However, it's not quite as easy as it seems, as you need to summarise the differences between the two sources, not just summarise the sources themselves. Let's take a look at one paragraph of source A as an example:

'I don't know about you, but when I was growing up I learnt everything I needed to know for my exams whilst I was actually in school. Not that I necessarily learnt very well - the constant distraction of girls somewhat hampered my achievement. I won't tell you my exam results, but if I'd gone to an all-boys' school I might have been a brain surgeon. Andrew Bruff laughs as I tell him this: "You see, that's the problem. We take thousands of teenagers, put them in a building and expect them to shut up and listen. Not only to listen, but to concentrate, focus, and learn. That certainly wasn't me at school either". Andrew, founder of www.mrbruff.com, is an online pioneer in the world of education. He creates video tutorials for English Language and Literature and uploads them onto youtube.com/mrbruff where, to date, he's had over 2.5 million views from across 198 different countries. He must be doing something right!'

To summarise this paragraph we would simply read each sentence and sum it up in our own words:

Murphy's exam education took place in school

Murphy felt he failed to achieve his potential due to the distractions of the opposite sex

Murphy's exam results were not great

Bruff believes that the environment of school is not well suited to student learning.

And so on. Simple - I'm just putting the points into my own words. But now we need to think about summarising differences. Let's take a look at a sample question:

2. You need to refer to source A and source B:

Write a summary of the differences between Andrew Bruff and Edgar Thompson.

[8 marks]

As with Paper 1, the key to hitting the top marks here is to give a perceptive answer. Once again that means picking the less obvious things - the things most people might not notice. So, we want to avoid obvious differences such as 'Andrew has a website, Edgar does not' and look for the differences which are implicit - the differences we can tease out with careful study. This is the key to unlocking the higher marks.

Let's begin by picking out as many differences as we can find:

SIMPLE, OBVIOUS DIFFERENCES:

›Bruff is a teacher, Thompson is a head-teacher

›Bruff is living in the 21st C, Thompson in the 19th C

›Bruff has a website, Thompson does not

› Bruff is being interviewed, Thompson is responding to a parental complaint

None of the above points are incorrect, but likewise none are 'perceptive'. Now let's look a little deeper at the more subtle, implied differences:

SUBTLE, IMPLIED DIFFERENCES:

- › Andrew is light-hearted and happy, Edgar is serious
- › Andrew believes that education is student focused, Edgar believes that education is teacher focused
- › Andrew believes there are problems within the current schooling system, Edgar believes the current schooling system is perfect.

Once again, none of these points are particularly complex, but they do start to identify implied meanings above simple obvious meanings. We should use these three in our answer and ignore the simple, obvious differences.

SAMPLE ANSWER:

Andrew Bruff believes that education should focus on the student. He criticises the 'one size fits all' approach and argues that students need to take ownership of their own learning. He believes in placing students at the centre of education and making education practises change for the changing students who 'do things differently'. This is a direct contrast to Edgar Thompson who believes that education should revolve around the teacher. He writes 'we pride ourselves on our teachers here', suggesting that the priority in Woodland Green is the staff not the students. This is further backed up when Adrian, a student who seems to already know the topic being taught, is given 'two lashes'. What the students know does not seem important; the emphasis is on the teachers.

Another difference between the two is that Andrew Bruff has an informal attitude, whereas Edgar Thompson's is formal. Throughout the interview with Bruff he 'laughs' and 'beams', emphasising his passion and sense of humour. This reflects the non-controlling attitude Bruff has to education: he puts the students and their needs before himself. Thompson, however, uses a much more formal tone and vocabulary such as 'the topic Mr Butterly was expounding upon'. This formal tone is used to emphasise the difference in status between himself

and Mr Woolark to whom he writes. Thompson clearly has a defined role of authority which he is keenly protecting and projecting in his letter.

Whilst both are clearly passionate about education, Bruff accepts that there are some problems with the current system of education. When talking about the 'shut up and listen' mode of education he explains 'that's the problem'. He feels that this approach to education fails to cater for the needs of students. Thompson, on the other hand, believes that there is nothing wrong with the education system, extolling it as a method to 'enrich our students'. He feels that the best approach to education is for students to listen in silence - the very thing that Bruff passionately disagrees with.

Once you've got your points, you simply need to frame them into PEE paragraphs:

NOTE:

As you can see, this is not a language analysis question. It simply requires you to explain, in your own words, the major differences between the writers and speakers in the two sources. Remember, there is no set amount of paragraphs you should aim to write - you need to give yourself ten minutes and do what you can do in that time. If you spend longer than ten minutes on this question, you will only end up rushing one of the next ones.

QUESTION 3

Question 3 is a language analysis question assessing AO2: 'analyse writer's use of language, using relevant subject terminology'. The question is worth 12 marks and you should spend around 15 minutes answering it.

This is a hard question, because you are likely to be asked to analyse the language use in a piece of non-fiction writing that, perhaps, was written for a private audience. This will not necessarily always be the case, but analysing the language use of a 19th Century private letter or journal piece is potentially very difficult. Why? Because these writers don't tend to use such obvious language devices as writers today or writers of journalistic pieces.

Because students find this question so difficult, I have created 3 exclusive videos just for readers of this eBook:

[Video 1](#)

[Video 2](#)

[Video 3](#)

By 'language', this question means words, phrases, language techniques and sentence forms. You will notice the similarity with question 2 of English Language paper 1. That question also assesses language, although it is the language used in a fictional piece whereas this question focuses on the language used in a non-fiction piece. Nevertheless, our approach is almost identical. We must look at single words (including word class), phrases and sentence structures. I won't cover those again here as you need only flick back to the early part of this guide to read all about those areas. **Go back to page 15 to look over those details again.**

As source B is likely to be persuasive in purpose, let's look at the language techniques of writing argue/persuade/advise.

LANGUAGE TECHNIQUES

A lot of students struggle with this question, particularly with the idea of analysing 'language' which seems like such a vague term. For those who need it, I have created an acronym of language terms. **However, let it be noted that this is not the best way to analyse language;** the best way is for you to pick out any words or phrases which seem significant. But if you struggle with that, you can always get 'ARRESTED':

TECHNIQUE	DEFINITION	EXAMPLE
Alliteration	A group of words beginning with the same letter or sound.	'Smoking sucks'
Rhetorical question	Any question in a piece of writing which does not require an answer.	'Do you want to die young?'
Repetition	Writing a word or phrase more than once.	'Smoking is stupid. Smoking is pointless'
Emotive language	Words which elicit a powerful emotional response.	'Smoking is barbaric and torturous'
Statistics	Numerical facts and data.	'8/10 smokers want to quit'
(rule of) three	Lists of three things in a sentence.	'smoking is expensive, harmful and anti-social'.
Exaggeration	overstating a point.	'one puff could kill us all'
Direct address	Referring to the reader directly using the pronouns 'we' or 'you'.	'You need to give up smoking'

There is no quick way around this, other than to say you will need to memorise ARRESTED and be able to spot it in the sources. The great thing about it is that the effect it has on the reader is always the same, so if you can memorise it now you pretty much have your answer ready for the question. I give a much more detailed explanation of ARRESTED in the upcoming section on question 5. However, for the purposes of question 3, here is another table explaining the effect of each technique:

TECHNIQUE	EFFECT ON THE READER
Alliteration	Makes the text catchy – it sticks in the reader's head.
Rhetorical question	Engages the reader to read on as they feel that, by being addressed directly, the text is relevant to them.
Repetition	Emphasises important points.
Emotive language	Makes the topic of the text seem overly good or bad, depending on the purpose of the text.
Statistics	Make the text seem authoritative, accurate and therefore believable.
(rule of) three	Makes the text catchy – it sticks in the reader's head.
Exaggeration	Dramatically emphasises an important point.
Direct address	Engages the reader to read on as they feel that, by being addressed directly, the text is specifically for them.

If you can memorise the details in the table above, then answering this question becomes a lot easier:

Read the sources highlighting the **ARRESTED** techniques as you find them. You may not find them all, but there should always be at least two or three of them.

Turn each one into a separate PEE paragraph, using the formulaic answers from the table above. For example:

'The writer of the anti-smoking leaflet uses direct address in the article, asking 'do you want to die young?' The use of 'you' grabs the reader's attention and makes them feel the article is written just for them. It makes them want to read on.

The use of emotive language persuades the reader to want to give up smoking. Words such as 'barbaric' and 'torturous' make smoking seem so bad that they are persuaded to see their habit in an extremely negative light. The writer does this to make them want to quit'.

With that in mind, let's look for **ARRESTED** in source B:

Alliteration: reading, writing

Rhetorical question: You can quite understand...?

Repetition: n/a

Emotive language: exhibited, supposedly, eager and keen to learn, pride ourselves, excel, idle chatter,

Statistics: As many as one hundred,

Three (rule of): reading, writing and arithmetic

Exaggeration: n/a

Direct Address: You can quite understand...

A WORD OF CAUTION:

If you are aiming to achieve high grades, **ARRESTED** should only be your starting point. Other points to consider are those covered in my Paper 1 Question 2: word class and sentence structure. Let's look at a combination of all three in a sample answer:

Q: How does Edgar Thompson use language to try to influence Mr Woolark? [12 marks]

Firstly, let's think about what it is that Edgar is trying to influence Mr Woolark on. Clearly he is trying to persuade Mr Woolark that his son deserves the punishment he has received and to justify his own actions in punishing the boy. He wants both to vilify Adrian and redeem himself. Now let's look at a sample answer which combines analysis of **ARRESTED** as well as word class and sentence structure. What I've done is found examples of single words which are used to influence, sentence structures which are used to influence, and **ARRESTED** techniques which are used to influence. Each one should then be written up as a separate PEE paragraph.

BUT WAIT!

Before we move on to the next question, let me share with you one of the most impressive levels of language analysis: language placement. A perceptive answer

will not only spot the language uses, but will also consider where they are used in relation to each other. Look back at Mr Thompson's letter and you will see that he has used direct address with the word 'you'. This suggests familiarity between the pair. However, this is contrasted with the much more distant and formal address 'I am writing with reference to'. We could argue that this contrast is used by Thompson to make Woolark both feel as if the Head teacher cares about him personally, but also to make it very clear that Thompson is superior to his reader. Thinking about this - the placement, contrast and juxtaposition of language, is a great way to hit top marks and demonstrate perceptive analytical skills.

Now let's look at a sample answer. We will start with our strongest point as we want to make a good impression on the examiner right away:

Q: How does Edgar Thompson use language to try to influence Mr Woolark? [12 marks]

Edgar Thompson uses language to try to influence Mr Woolark and make him believe that his son Adrian deserved the punishment he was given.

To begin, Thompson has deliberately juxtaposed contrasting styles of language to influence his reader. He has used direct address with the word 'you'. This suggests familiarity between the pair. However, this is contrasted with the much more distant and formal address 'I am writing with reference to'. This contrast is used by Thompson to make Woolark both feel as if the Head teacher cares about him personally, but also to make it very clear that Thompson is superior to his reader. The influence he hopes to have here is to impress upon Mr Woolark that he is acting in his best interests, and should not be questioned on how he conducts his school leadership.

Secondly, Thompson uses language to manipulate his reader when he writes 'as you are supposedly aware, lessons begin at 7:30AM'. The use of the adverb 'supposedly' is here used to criticise Mr Woolark as a parent, subtly suggesting that Mr Woolark may be to blame for his son's lateness. Not only does this highlight one of the wrongs committed by Adrian, it also reprimands his father.

Thompson uses a range of emotive language in the letter. Firstly there is the use of negative language to describe Adrian: 'poor behaviour exhibited' is a phrase consisting of extremely negative language. The use of the verb 'exhibited' infers that Adrian's bad behaviour was some sort of public spectacle, a performance which let down a great number of people. This

negative emotive language is juxtaposed with a wealth of positive terms used to describe Woodland Green school. Here Thompson employs a range of positive adjectives such as 'keen', 'eager' and 'best'. This is a highly influential use of language from Thompson who carefully juxtaposes positive and negative language to persuade Mr Woolark that his son's behaviour is completely unacceptable in such an esteemed establishment.

Thompson also uses sentence structures to influence his reader. He uses the extremely short simple sentence 'no need!' to vent his frustration at what he sees as Adrian's impudence. Short, simple sentences are by their very nature abrupt, and here the writer is employing a simple sentence to persuade Mr Woolark that Adrian's behaviour causes such a reaction.

Finally, Thompson uses language to sarcastically mock his reader when he refers to drill being an 'outlet for his 'energy''. The word 'energy' is placed in inverted commas for two reasons. Firstly, it is a direct quote from Mr Woolark's own letter. Secondly, and most importantly, it is placed in inverted commas to suggest that Mr Thompson does not agree that Adrian's behaviour is mere 'energy'. In this sense, Thompson is trying to influence Mr Woolark by making him question his own assertions.

NOTE: As you can see, the careful combination of word class, ARRESTED devices and sentence structure analysis has led to a perceptive and impressive answer.

QUESTION 4:

Question 4 is worth 16 marks and you should spend around 20 minutes on it. It assesses AO3: 'compare writers' ideas and perspectives'. It is based on source A and source B in their entirety. Let's look at a sample question:

4.
Refer to source A and source B.
Compare how the writers convey their different attitudes to education.
In your answer you should:
- > Compare the different attitudes
 - > Compare the methods used to show these attitudes
 - > Back up your ideas with quotations from the text.

Just as we saw in question 4 of paper 1, these bullet points do not show the different areas you should focus on, but highlight the need to write in PEE paragraphs. They can be simplified in the terms 'what, how and where':

- > Compare the different attitudes (what are the attitudes)
- > Compare the methods used to show these attitudes (how does the writer present these attitudes)
- > Back up your ideas with quotations from the text (where is the evidence from the text).

Once again, this is not a language analysis question; it is simply asking you to compare the different views in the texts. In some ways it is quite a simple question. Looking back at the texts, can you pick out how the writers portray different attitudes to education? Remember, the question is not 'what are the different attitudes to education', but **HOW** are they conveyed

Points to consider:

- > The relaxed, informal attitude to education of Liam Murphy, compared to the formal, severe approach of Edgar Thomson. This is partly presented through

the method of different tone, humour and seriousness. Also presented through the use of public article form and private letter form.

> Liam Thompson's attitude is that education is far better now than it was in his own schooldays. Edgar Thompson's attitude is that his own system of education is best. Presented through the humorous, self-deprecating tone when Thompson considers his own education, vs the serious and pompous tone of Thompson.

Q: Compare how the writers convey their different attitudes to education

Both writers value education but have different approaches to learning. Liam Murphy uses humour to express his relaxed attitude towards education. He explains that 'if I'd gone to an all-boys' school I might have been a brain surgeon'. This use of humour shows that he sees education as something which should be relaxed and enjoyed. Whilst Edgar Thompson also clearly values education, his use of a formal and serious tone is evidence of his serious attitude towards the topic. Despite the fact that he is writing a private letter, Thompson never slips from the formal tone, seen in such lines as 'Of course, we fully believe in creating a rounded child'.

Liam Murphy writes in an informal tone which matches his more modern and relaxed attitude to education. He states 'I'm inclined to agree with the bloke' which seems almost out of place, particularly considering that the format of the text is a public article, the use of language is deliberately informal. This enforces the ideas presented in the article that we should be less restrictive with children and let them manage their own learning. Once again, Edgar Thompson's attitude is completely different. The formal tone shows that he sees education as purely a formal experience. It is almost as if there is no personal or informal element to his letter because he does not believe in personal feelings mixing within the educational sphere.

Finally, Murphy clearly believes that education today is much better than when he was at school. We see this through the use of humour and a self-deprecating tone, shown first when the writer admits 'the constant distraction of girls somewhat hampered my achievement'. This humble tone is Murphy's way of admitting that something was wrong with the education system when he was at school. It suggests that the writer believes that Andrew Bruff's methods are more appropriate. Whereas Murphy uses a self-deprecating tone, Thompson's is pompous and self-righteous. This attitude is clearly seen when he argues that

'we pride ourselves on our teachers here, Mr Woolark'. The pronoun 'we' suggests that the writer feels that he and his colleagues are superior. By stating the name of his recipient at the end of the sentence, the writer gives off an air of aggression and defensiveness - a direct contrast to that employed by Murphy.

SECTION B

QUESTION 5: WRITING

Question 5 is the writing section of the exam. You will be asked to give your own opinion on the theme which has been raised in section A.

You will be given a specific purpose, audience and form for this question. Around 1/3 of the marks available in this section are awarded for spelling, punctuation and grammar, so it is not just about what you write but how you write it.

The question will be framed as a polemic statement - a statement which has a very strong opinion. You will then be asked to explain your point of view on this statement.

Let's begin by looking at purpose, audience and form.

PURPOSE

The section B questions are based on a number of purposes: writing to argue, persuade, inform, explain and describe are the most common ones. However, there is one great set of linguistic devices which applies to all of these: **ARRESTED**.

Here are some typical questions you might see in section B of the exam:

'School uniform is the number one most important factor in ensuring that students behave well and achieve academic success at school'.

Write a letter to your head teacher arguing for or against the abolition of school uniform.

'The youth of today are destroying this planet and its resources. At this rate, there will not be a planet for their children'.

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

HANDLING POLEMIC STATEMENTS

When you read a polemic statement, you are likely to react strongly to it.
Consider the following:

'Teenagers are obsessed with social networking sites which have a completely negative effect on their lives. Social networking sites should be banned.'

Write an article in which you agree or disagree with this statement.

When you read that statement, you are likely to have an instant reaction, either for or against. In all likelihood, you'll disagree with it. However, you shouldn't necessarily write for the side of the argument with which you personally agree. What you need to do is to think about the points you could make for both sides. You only need to think of them in your head, but for the purposes of this guide let's write them down.

AGAINST SOCIAL MEDIA:

Isolates users from real world interaction

Can be used for bullying

Encourages vanity

FOR SOCIAL MEDIA:

Allows users to make friends

Raises awareness of important issues and needs

A relaxing and enjoyable activity in the comfort and safety of your own home

Encourages computer literacy

Once you've planned your ideas, it's time to decide which side of the argument to take. You should choose the side you feel you can write most passionately about. You should also choose the side you can write lots about. As my plan shows, I have plenty to write on both sides. However, I feel as if it would be too easy to criticise social media, so I want the challenge of defending it!

HOW TO WIN EVERY ARGUMENT

The key to writing to argue / persuade is second guessing. This means that you anticipate how your reader will respond and then argue against those points. What do I mean? Well, imagine you wrote your answer and it contained these three major foci:

5. Social media is good fun
6. Social media keeps kids off the streets
7. Social media raises awareness of important issues / needs in society

Whilst there is nothing wrong with those ideas, they fail to adequately consider the audience. We can assume that the audience we are writing for is adults who don't like social media. Because of this, we need to think about WHY they don't like social media - to second guess their ideas. Think about it for a second: why do some adults dislike social media? I can think of two right away:

- a) Because it encourages online bullying
- b) Because it stops children from real life interaction with friends and family / going outdoors

So, if your answer contains the three ideas listed above, it will fail to convince any reader who believes either 'a' or 'b'. What you need to do is to anticipate the reader's likely response, then argue against it. By pre-emptively striking against the reader's viewpoint before they can argue back, you will win the argument!

It can be difficult to argue against your reader's viewpoints, but you should plan this before writing:

- a) Because it encourages online bullying

This is a very good argument, and it's not easy to counter-argue. However, we might write something about the fact that bullying takes place everywhere - not just online. We could point to the fact that social media does not make you be a bully. The problem isn't social media, it's humanity!

- b) Because it stops children from real life interaction with friends and family / going outdoors

This is an easier point to argue against. Older people constantly talk about how 'back in their day' they were climbing trees and building dens. Or meeting up with friends every day to play on the street. We

can argue back with the argument that it is no longer safe to play on the streets, and urbanisation has reduced the woodlands and fields too.

So, by second guessing our reader's response and arguing against it, we are much more likely to win an argument. Take a look at my sample answer below:

SAMPLE ANSWER:

Q: Write an article in which you agree or disagree with this statement.

WHAT DO YOU SUGGEST WE DO?

Young people are embracing social media as it is proves the only remaining option for children's spare time.

Recent government statistics show that a staggering 80% of teenagers now use social media sites such as Facebook and Twitter. Parents, teachers and politicians have voiced their concern about the negative impact these sites have on the easily influenced, suggesting that their lives are being taken over by the obsessive nature of these sites. I disagree.

To begin with, let's be clear about one thing: social media can have a negative impact. The news is regularly filled with stories of desperate teens who have committed suicide over the bullying they've been subjected to online. However, let's not make any mistake here: bullying, whilst not at all condonable, has been around since the dawn of time. Social media cannot be blamed for an age old problem which is more indicative of the nature of mankind.

So what's the alternative? What **SHOULD** teens be doing with their time? My father tells me he spent his childhood climbing trees and making dens in the woods. What woods? In the last 30 years the incessant sprawl of industrialisation has reduced the green areas of the country to an all-time low. My mother tells me she went to the cinema every weekend without fail. Well excuse me - have you seen the price of a cinema ticket these days? Add popcorn to the mix and I'll need a full time job to afford the £15 price. And talking about jobs, don't even try to persuade me that young people should have jobs. The minimum wage for under 18s is a measly £3.79! This ridiculous sum is

convincing teenagers not to work! How about taking a stroll around the local area with your peers? Last year's dispersal powers ensure that the police break up any groups. In fact, there's only one way to meet with a group of teenagers: online!

Creative and original, teenagers today are embracing the richness of social media to benefit the world. Sites such as www.justgiving.com and www.gofundme.com offer a platform for people to give generously where there is need. But how are these needs noticed in the first place, and why do we all hear about them? The answer lies in social media. Heard the story of the disabled man who was mugged and received donations of £300,000? How about the \$350,000 raised for the Texas man who walked 20 miles to work every day? The common theme? Both of these stories were noticed and publicised by teenagers. This is just one example of how teens are using social media for good. It seems clear – social media isn't evil. Young people today use it as one of their only remaining outlets and methods for doing good.

Teenagers are working harder than ever before. Exam pressure is threatening to topple us, Surely we deserve a quick break? Social media offers that break – it gives us everything we need: mindless, easy and relaxing down time. We deserve it.

Do you have young, innocent, vulnerable children? Are you really suggesting that we get them off social media and throw them out onto the streets to socialise? The same streets that see abductions, violent attacks and rapes occur every day? No! Like you, I want the young to be safe indoors, where responsible parents can keep an eye on them. Of course, it's only natural that they will want to use social media sites whilst safely cocooned in the warmth of their houses.

The issue is clear: we need to change the way we look at social media. We need to realise that young people are safer indoors, using their online skills to make the world a better place.

ANALYSIS:

Do you see what I did with this answer? Not only did I present my ideas about why social media is so good, I also counter-argued what I anticipated would be the reader's argument back! By breaking down their argument before they can make it, I've essentially become Eminem in the final rap battle of '8 Mile'!

Let's take a closer look at the answer again. This time I want to break down how I structured and organised my piece of writing.

WHAT DO YOU SUGGEST WE DO?

Young people are embracing social media as it is proves the only remaining option for children's spare time.

Firstly, I began with a headline and sub-heading. This piece was meant to be an article, so I structured it as an article. Students often contact me asking if they need to use the form required. The answer is YES! If it asks for an article, lay it out as an article! My headline fulfils the purpose of a headline - it is attention grabbing and draws the reader in with a hint of the topic but not a complete explanation. My subheading (in bold) then summarises the whole article.

Recent government statistics show that a staggering 80% of teenagers now use social media sites such as Facebook and Twitter. Parents, teachers and politicians have voiced their concern about the negative impact these sites have on the easily influenced, suggesting that their lives are being taken over by the obsessive nature of these sites. I disagree.

Here I identify the issue and make my own opinion very clear. I've added a statistic to create a sense of authority and accuracy to my writing. If you're trying to persuade someone you need them to believe you know what you are talking about. Statistics help with that. I also have a short sentence for effect at the end. Short sentences give a blunt, shocking tone to your writing.

To begin with, let's be clear about one thing: social media can have a negative impact. The news is regularly filled with stories of desperate teens who have committed suicide over the bullying they've been subjected to online. However, let's not make any mistake here: bullying, whilst not at all condonable, has been around since the dawn of time. Social media cannot be blamed for an age old problem which is more indicative of the nature of mankind.

So what's the alternative? What SHOULD teens be doing with their time? My father tells me he spent his childhood climbing trees and making dens in the woods. What woods? In the last 30 years the incessant sprawl of industrialisation has reduced the green areas of the country to an all-time low. My mother tells me she went to the cinema every weekend without fail. Well excuse me - have you seen the price of a cinema ticket these days? Add popcorn to the mix and I'll need a full time job to afford the £15 price. And talking about jobs, don't even try to persuade me that young people should have jobs.

The minimum wage for under 18s is a measly £3.79! This ridiculous sum is convincing teenagers not to work! How about taking a stroll around the local area with your peers? Last year's dispersal powers ensure that the police break up any groups. In fact, there's only one way to meet with a group of teenagers: online!

Both of these paragraphs second guess and counter-argue. The main thing to notice here is that I haven't even written about the good sides of social media yet. Before I make my own points, I want to destroy the reader's points. That's my deliberate use of structure for effect, and it will help me achieve high marks in this question.

Creative and original, teenagers today are embracing the richness of social media to benefit the world. Sites such as www.justgiving.com and www.gofundme.com offer a platform for people to give generously where there is need. But how are these needs noticed in the first place, and why do we all hear about them? The answer lies in social media. Heard the story of the disabled man who was mugged and received donations of £300,000? How about the \$350,000 raised for the Texas man who walked 20 miles to work every day? The common theme? Both of these stories were noticed and publicised by teenagers. This is just one example of how teens are using social media for good. It seems clear - social media isn't evil. Young people today use it as one of their only remaining outlets and methods for doing good.

Teenagers are working harder than ever before. Exam pressure is threatening to topple us, Surely we deserve a quick break? Social media offers that break - it gives us everything we need: mindless, easy and relaxing down time. We deserve it.

Having successfully argued against the reader's ideas (or what I anticipate they will be) I am now explaining the good sides to social media. Notice how I varied my sentence structure by starting with two adjectives - a simple method to gain a few marks.

Do you have young, innocent, vulnerable children? Are you really suggesting that we get them off social media and throw them out onto the streets to socialise? The same streets that see abductions, violent attacks and rapes occur every day? No! Like you, I want the young to be safe indoors, where responsible parents can keep an eye on them. Of course, it's only natural that they will want to use social media sites whilst safely cocooned in the warmth of their houses.

In this paragraph I pour on the emotive language to manipulate my reader and make them feel guilty. Manipulation is a key aspect to writing to argue / persuade.

The issue is clear: we need to change the way we look at social media. We need to realise that young people are safer indoors, using their online skills to make the world a better place.

Students often ask me if you need a conclusion. Well, this last paragraph concludes the writing, but isn't so blunt as 'to conclude I would say that'.

Polemic questions suit the ARRESTED linguistic devices:

DEVICES	EFFECT ON THE READER	DEFINITION	EXAMPLE
Alliteration	Makes the text catchy – it sticks in the reader's head.	A group of words beginning with the same letter or sound.	'Smoking sucks'
Rhetorical question	Engages the reader to read on as they feel that, by being addressed directly, the text is relevant to them.	Any question in a piece of writing which does not require an answer.	'Do you want to die young?'
Repetition	Emphasises important points.	Writing a word or phrase more than once.	'Smoking is stupid. Smoking is pointless'
Emotive language	Makes the topic of the text seem overly good or bad, depending on the purpose of the text.	Words which elicit a powerful emotional response.	'Smoking is barbaric and torturous'
Statistics	Make the text seem authoritative, accurate and therefore believable.	Numerical facts and data.	'8/10 smokers want to quit'
(rule of) three	Makes the text catchy – it sticks in the reader's head.	Lists of three things in a sentence.	'smoking is expensive, harmful and anti-social'.
Exaggeration	Dramatically emphasises an important point.	overstating a point.	'one puff could kill us all'
Direct address	Engages the reader to read on as they feel that, by being addressed directly, the text is specifically for them.	Referring to the reader directly using the pronouns 'we' or 'you'.	'You need to give up smoking'

Throughout history, writers have used the ARRESTED devices for effect. The following examples are taken from 'Mr Bruff's Guide to Grammar, by Kerry Lewis. Buy your copy [HERE](#)

Alliteration

This is where words begin with the same sound. For example:

Six swans swimming. Sandra the psychology teacher

Using alliteration emphasises points and provides the examiner with evidence that you are crafting your ideas. In this extract, the alliteration practically sends shivers down the reader's spine:

Resisting the slow touch of a frozen finger tracing out my spine...

—The Signal-Man by Charles Dickens

Rhetorical Questions

Why do I need to write a question that my reader won't answer? You answer it yourself. This draws attention to your point and focuses your audience.

In William Shakespeare's *The Merchant of Venice*, a Jewish man called Shylock is talking to some racist Christians. He states that Jews and Christians are the same:

If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?

The rhetorical questions emphasise his argument that he is a human being, just like his enemies.

Repetition

1. Writers often repeat a word at the beginning of a sentence or clause. In the following extract, 'fog' is repeated to develop a menacing atmosphere:

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of

the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck.

—Bleak House by Charles Dickens

2. A similar technique is to repeat a word and the grammar that follows. In the next example, 'no' + noun + 'so' + adjective are repeated three times to emphasise the idea of perfect love:

There could have been no two hearts so open, no tastes so similar, no feelings so in unison.

—Persuasion by Jane Austen

Emotive Language

This is where you deliberately choose words to make your reader feel particular emotions. With a neutral statement, we don't feel anything at all:

A student went to school.

Let's play with emotive words and change the reader's feelings:

A prize-winning student walked confidently and cheerfully to school.

A reluctant student dragged himself wearily to school.

A sports scholar bounced energetically to school.

A lonely Year 7 student, who had no friends, limped to school, dragging her heavy bag, hoping that the bullies wouldn't catch her.

Remember that, as a wordsmith, you need to think carefully about your vocabulary and the effect that you want it to have on the examiner.

Statistics and Numerical Data

If you use statistics or numbers to support your points, this gives you authority.

For example:

"Eight-and-twenty years," said I, "I have lived, and never a ghost have I seen as yet."

—The Red Room by H.G. Wells

The narrator uses the number of his age to emphasise his point: ghosts don't exist. (He sets himself up, of course, for his night in a haunted room...)

Three (Rule of Three)

The Rule of Three is the idea that things in sets of three are more memorable, more effective and more satisfying. Here are some examples:

I came, I saw, I conquered. —Julius Caesar, 46 BC

Friends, Romans, Countrymen —Julius Caesar by Shakespeare

Life, Liberty and the pursuit of Happiness —Declaration of Independence, composed by Thomas Jefferson

I'm sure you'll agree that Kerry Lewis' grammar guide is essential reading!

Exaggeration

Exaggeration is used for emphasis or humour. (Hyperbole is the BEST thing!)

In this extract from Andrew Marvell's poem *To His Coy Mistress*, the narrator tries to persuade his 'coy mistress' to sleep with him. He uses hyperbole to say what he would do if he had all the time in the world:

*An hundred years should go to praise
Thine eyes and on thy forehead gaze;
Two hundred to adore each breast;
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart;*

The Rule of Three

The rule of three is the idea that things in sets of three are more memorable, more effective and more satisfying. Here are some examples:

I came, I saw, I conquered.

—Julius Caesar, 46 BC

Friends, Romans, Countrymen

—*Julius Caesar* by Shakespeare

Life, Liberty and the pursuit of Happiness

—*Declaration of Independence*, composed by Thomas Jefferson

If you can add alliteration to your three thoughtful thrilling words, this doubles the impact!

Direct Address

Some stories are narrated in the third person. The narrator won't say I or you. Instead, the words he, she, it and they are used. For example:

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her. She was the youngest of the two daughters of a most affectionate, indulgent father; and had, in consequence of her sister's marriage, been mistress of his house from a very early period.

—Emma by Jane Austen

The advantage of writing in the third person is that the author can move from place to place and narrate everything that's happening. The disadvantage is that it's difficult to get inside a character's head. Therefore, readers might not relate to the character as much.

Compare it to the following extract, which is written in the first person:

YOU don't know about me without you have read a book by the name of The Adventures of Tom Sawyer; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly— Tom's Aunt Polly, she is—and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before. Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece—all gold. It was an awful sight of money when it was piled up.

—The Adventures of Huckleberry Finn by Mark Twain

The word you (which is a direct address) in the second extract grabs the reader's attention from the very beginning. It makes him or her feel involved. The pronoun we also involves the reader.

That was just a taster of the grammar guide - buy the whole thing at mrbruff.com

Here's another exclusive video on this topic: [LINK](#) In fact, if you click that link it will take you to a vast number of private videos - just look at the links in the description box of the video as I will be adding new content on a regular basis.

When you use ARRESTED in your writing, it automatically hits the highest bands in the mark scheme for both section B questions. Below is an example of just how you can do that. This article argues that the elderly are to blame for today's problems (it's an old exam question I tried to answer). As you will see, you can use DAFOREST to make up the majority of your answer. Everything that is highlighted is an example of ARRESTED - can you work out which bit is which technique?

PENSIONERS POLLUTE

As current surveys show 75% of old people hold young people responsible for today's problems, Andrew Bruff suggests today's youth are not the key offenders; the elderly had the planet ruined before they even arrived.

Look around you. What do you see? Do you, like me, see a world that is full to the brim of rubbish, creating pollution by the bucket-load? Do you see wasteful consumerism gone crazy, an insane, insatiable desire to have everything? Now

look up from this problem; who are those doing these things? Is it, as a recent survey shows, young people's fault? No way.

In a recent article it was argued that the make do and mend generation knew something about how to save the environment. Of course, what the writer failed to mention was why they were make do and mending in the first place: World War 2. Oh yes, whilst grandma was washing her tin-foil, granddad was being shipped off to Poland, destroying natural landscapes with tanks, clogging up the Polish air with fuel emissions from the machinery of war (not to mention the killing).

I am a young person. I care. I care about the environment, I care about pollution, I care about recycling. Old people don't seem to realise that 80% of members of Greenpeace are under 25: young people care. Old people are to blame - take my granddad for example.

Roger Bruff is 81 years old. He lives alone, but refuses to downsize from the three bedroom house that he brought his family up in. This is common of many of the elderly - you don't need a big house unless you have a family! I visit granddad once a week. I often check his green and brown bins, but the recycling one is always empty. His argument is that he's too weak to be sifting through his rubbish, yet he's not too weak to get to the pub every week. In granddad's driveway is a car - a big beast that guzzles fuel. Like all old people, he's stubborn, and refuses to walk anywhere, but drives. My granddad is not a rare case, he is a typical old person: selfish. His house is always bathed in heat with his radiators kicking out toxic waste 24/7.

What's my point? It isn't young people who are to blame. We are not the homeowners, the car drivers, the consumers. We are not those who fly around the world on holiday. What do we do? We go to school, we see our friends. It is the elderly who do these things - they torture and destroy the world. They crucify nature in their desire for satisfaction. Yes, all young people have mobile phones, but we use them for music, phone calls and internet, not like the wasteful elderly who make a call once a year.

The youth of today are the most educated people in the world; our conscience does not allow us to be wasteful.

For these long answers you need to spend a few minutes planning before you begin writing. A great idea is to write ARRESTED down the side of your page

and actually plan the sentences you will write for each one. It might look something like this:

Alliteration	'Smoking sucks'
Rhetorical question	'Do you want to die young?'
Repetition	'Smoking is stupid. Smoking is pointless'
Emotive language	'Smoking is barbaric and torturous'
Statistics	'8/10 smokers want to quit'
(rule of) three	'smoking is expensive, harmful and anti-social'.
Exaggeration	'one puff could kill us all'
Direct address	'You need to give up smoking'

Everyone plans in different ways, so I won't prescribe any set way of doing it. However, you must make a plan - examiners have to read them, and they give off a great first impression if you've got things like **ARRESTED** in your plan. If you do not plan your answer, the likelihood is your work will begin strong (with your best ideas) but get weaker and weaker as you write. A well planned answer, on the other hand, can stay strong throughout the entire piece.

AUDIENCE

For question 5 you need to think very carefully about your audience. Consider the two very similar tasks:

Write a letter to your head teacher in which you argue for the abolition of school uniform.

Write a letter for the student newsletter in which you argue for the abolition of school uniform.

The purpose of both of these texts is exactly the same: arguing for the abolition of school uniform. A good answer would be riddled with ARRESTED and all the other topics in this chapter. However, the difference in target audience - the head teacher or fellow students, will make both pieces very different.

The first thing to think of is the tone and level of formality you write in. To the head teacher you would write with a formal and polite tone, whereas there would be room for a more relaxed tone in the student newsletter. You have to consider the person reading the text and how you can best communicate with them to achieve your purpose.

The second thing to be aware of is the art of second guessing. This is an often overlooked area which basically means this:

Anticipate your reader's response and argue against that.

So, when writing to your head-teacher arguing that he / she should abolish school uniform, you would anticipate these responses:

- School uniform encourages good behaviour
- Some students couldn't afford the expense of smart clothes for school
- It's a time honoured tradition

With this as your starting point, you then argue against these ideas e.g.

'I know you will say that school uniform encourages good behaviour, but I disagree. At the moment, students are using their poor behaviour to express their individuality. Allow students to wear what they want to school and their clothing choices will become their expression of self, resulting in better behaviour across the school.'

By pre-emptively striking against your audience's response you are effectively winning the argument before they even have a chance to make their points: it's a very clever technique and the examiners love it!

SATIRE

If you are trying to hit the top marks in your exam then it is important to use satire or humour in your writing. Satire is the use of humour to attack injustice. On TV, the best example is the show 'Have I Got News for You'. In writing, the Irish satirist Jonathan Swift (1667 - 1745) wrote some very popular satire. In his essay 'A Modest Proposal' he suggested that poor Irish people should sell their children as food to rich Americans. Of course he wasn't serious, but he laid his essay out in a very formal way. The point was to mock heartless attitudes towards the poor.

Let me show you an example of how you can use satire in your own writing. Imagine the following question:

Write a letter to your fellow school students in which you inform them of the benefits of school uniform.

Now consider the following response:

'The current school uniform gives us a sense of community and belonging. Because we wear the same clothes there is no room for bullying over appearance; we all look the same, so we all treat each other the same.'

This is a very acceptable paragraph, but it fails to jump off the page and grab the reader's attention. The next two examples use humour to engage the reader. See what you think:

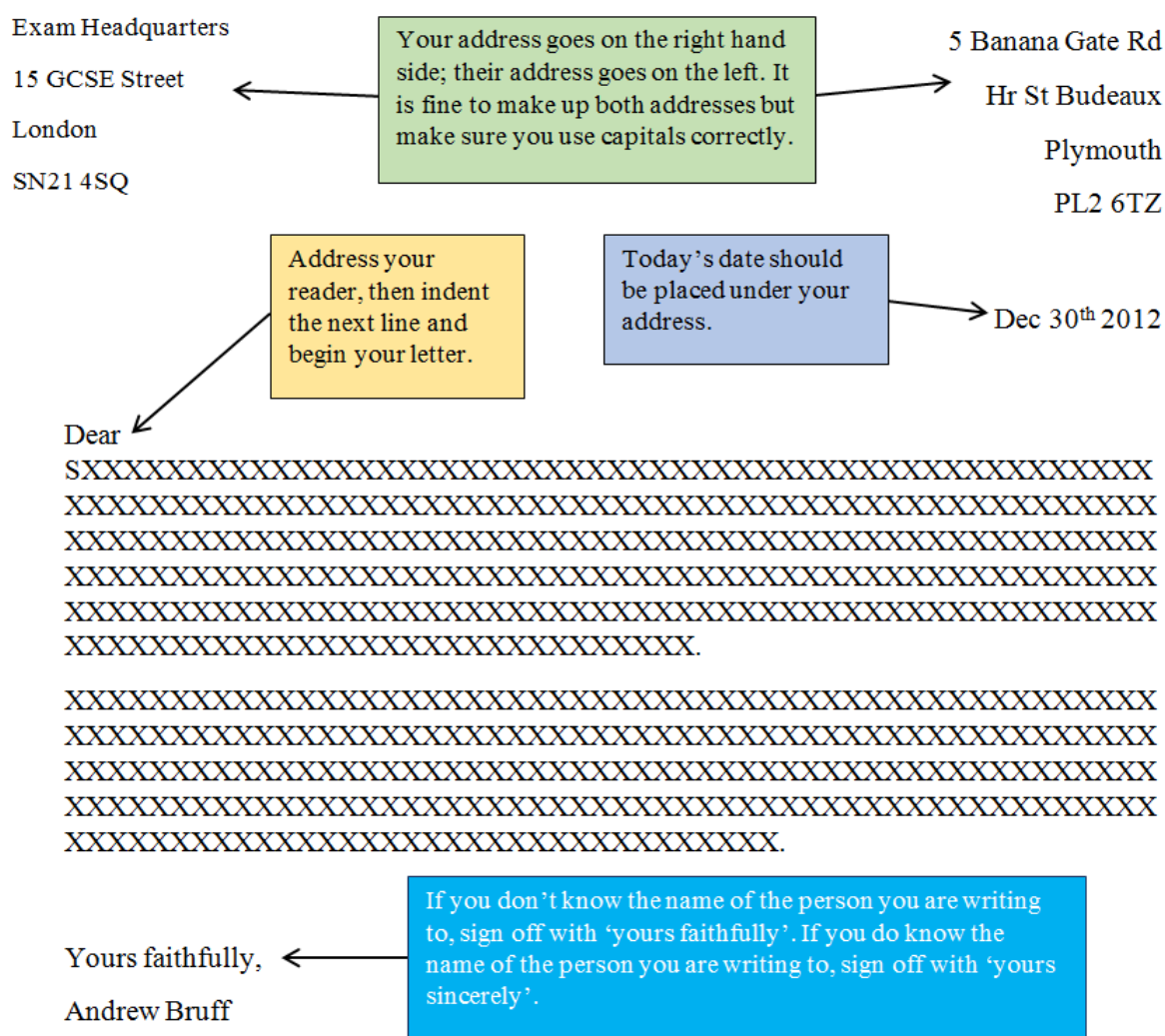
'By wearing the shirt, tie and blazer, we are preparing ourselves for the world of work and our future careers. Dressing up for school today shows you how to dress up for McDonalds tomorrow or, maybe for the lucky few of us, even Primark.

It is a well known fact that imposing a school uniform results in improved behaviour from students. Indeed, since introducing the blazer last year, we have been able to dispose of the behaviour system completely. One Year 7 student even told me "wearing a tie makes me want to be a better boy". Others have said that just slipping on school shoes stops them from swearing.

Indeed, school uniform makes us behave so well, I suggest we start wearing it at home too. The magical effect will mean we never back chat our parents again!

FORMAT

If you are asked to write a letter you should use the following format:



ARTICLE FORMAT

If you are asked to write an article of any kind (newspaper, magazine, web-page etc.) then you should use the following format

Your subheading (first paragraph) should summarise the whole article in a few sentences.

Your headline should be short, snappy and alliterative. It should hint at the topic of the story but not give too much away.

PENSIONERS POLLUTE!

As current surveys show 75% of old people hold young people responsible for today's problems, Andrew Bruff suggests today's youth are not the key offenders; the elderly had the planet ruined before they even arrived.

Look around you. What do you see? Do you, like me, see a world that is full to the brim of rubbish, creating pollution by the bucket-load? Do you see wasteful consumerism gone crazy, an insane, insatiable desire to have everything? Now look up from this problem; who are those doing these things? Is it, as a recent survey shows, young people's fault? No way.

In a recent article the writer argued that her make do and mend generation knew something about how to save the environment. Of course, what she failed to mention was why they were make do and mending in the first place: World War 2. Oh yes, whilst grandma was washing her tin-foil, granddad was being shipped off the Poland, destroying natural landscapes with tanks, clogging up the Polish air with fuel emissions from the machinery of war (not to mention the killing).

I am a young person. I care. I care about the environment, I care about pollution, I care about recycling. Old people don't seem to realise that 80% of members of Greenpeace are under 25: young people care. Old people are to blame – take my granddad for example.

Richard Smith is 81 years old. He lives alone, but refuses to downsize from the three bedroom house that he brought his family up in. This is common of many of the elderly – you don't need a big house unless you have a family! I visit granddad once a week. I often check his green and brown bins, but the recycling one is always empty. His argument is that he's too weak to be sifting through his rubbish, yet he's not too weak to get to the pub every week. In granddad's driveway is a car – a big beast that guzzles fuel. Like all old people, he's stubborn, and refuses to walk anywhere, but drives. My granddad is not a rare case, he is a typical old person: selfish. His house is always bathed in heat with his radiators kicking out toxic waste 24/7.

The rest of your article should go into more detail about the topic. It should ideally include quotations from interviews with relevant people (you make these up).

SAMPLE ANSWERS

OK, let's look at some sample answers for section B. Imagine this is your question for question 5:

'School uniform is the number one most important factor in ensuring that students behave well and achieve academic success at school'.

Write a letter to your head teacher arguing for or against the abolition of school uniform.

This is typical of the kind of question you will get in the exam; something everyone can answer. The exam boards have to set general questions that everyone is guaranteed to understand, so be prepared for that.

You should begin with a plan where you map out your ideas; you can do this in bullet points if you like. Spend two or three minutes thinking about the question and come up with four or five points you are going to make, along with a reminder of the skills you are going to use (e.g. ARRESTED).

My plan would look something like this:

- Uncomfortable - itchy jumpers, choking tie
- Expensive - many families can't afford uniform
- America - no uniform and they are very successful
- ARRESTED, semi-colons, wide vocabulary

A 'GOOD' SAMPLE ANSWER:

Dear Mr Smith,

I am writing to you to argue that we should be able to wear what we want to school. Do you like being uncomfortable? Well I feel uncomfortable every single day. The school jumper is torture! It's so itchy that I come out in a rash whenever I put it on. The only person I know who wears itchy woollen jumpers like that is my grand-dad, so why are you making me wear one? The tie is also very uncomfortable - I feel half choked most of the time. Wearing a tie is a health and safety hazard, especially considering that there are 1400 of us moving around the building every hour. The chances of us getting caught on something and choked (not to mention those mean bullies doing the same) is worryingly high.

In a recent survey, 85% of students in the UK said they would like to wear their own clothes to school. You cannot ignore this! I know you will probably think that

students who wear their own clothes will misbehave in school but I disagree. I think that students will behave more maturely if you treat them more maturely by letting them make their own choices over what they wear. You may not think it, but students are mature, intelligent and responsible.

America is the most powerful country in the world, the market leader in industry and guess what? Students in America wear their own clothes to school. Surely this is a clear sign that what children wear to school has no influence on how they go on to perform in future life?

Finally, did you know that 65% of students in our school come from a one parent family? How are these parents supposed to afford school uniform? By the time you buy the PE kit parents can spend as much as £200 on uniform. If you let students wear their own clothes then they wouldn't have any extra costs - they already have these clothes at home, so it won't be adding to their shopping expenses.

I hope you will agree with my thoughts,

Yours sincerely,
Andrew Bruff

So what makes this a successful answer? Well, there are at least 4 things it does very well:

1. Follows the letter form, complete with address, date etc.
2. Uses **ARRESTED** - each paragraph is based on **ARRESTED**.
3. Is broken into paragraphs, with each paragraph focusing on a different part of my argument.
4. Uses a range of punctuation: 5 types can be found in my answer.

Next let's look at an even better example:

A 'BETTER' SAMPLE ANSWER:

Dear Mr Smith,

Responsible and mature, the young adults at Vunderschool are eagerly looking for ways to prove to you just how trustworthy they are. Will you give them the chance? Clearly this is a great opportunity for you to strengthen your relationship with the student body. Because you are undoubtedly a busy man, I will get straight to the point: I am writing today to ask you to consider the abolishment of school uniform.

In a recent Vunderschool survey, 85% of students said they want to wear their own clothes to school; you cannot ignore this statistic. As I walked past your office this morning I was reminded of our school motto 'Developing independence is the route to success'. Well, what better way to create independence in students than by letting them choose their own clothes?

You may begin by enquiring 'what exactly is wrong with the school uniform'? Well, I'm glad you asked. To begin with, the jumper is so itchy I would not be surprised to see that it is made from loft insulation. The tie is a health and safety hazard - it threatens to choke us on an hourly basis. There are 1400 students at Vunderschool who travel around the building every hour; I think this is an accident waiting to happen. And the trousers are just ridiculous. Rigid and cold, I feel like I am wearing a pop up tent rather than a pair of trousers.

I imagine you will say that school uniform encourages good behaviour, but I disagree. At the moment students are using their poor behaviour to express their individuality. Allow students to wear what they want to school and their clothing choices will become their expression of self, resulting in better behaviour across the school. Have you ever been into the city centre and seen the youths who frequent the sun-dial? These teens wear long leather jackets and black boots. On first inspection, they may seem intimidating but nothing could be further from the truth; these children do not engage in anti-social behaviour! They simply spend time together with their friends. You see, their clothes are expressing their individuality.

Can I ask you a question? What are your career aspirations for your students? I imagine you want us to be rich and successful. Well I have bad news for you - by making us all wear the same uniform day in day out you are simply preparing us for workplaces that do the same, namely fast food restaurants and shop workers. You see, the high powered business-men and entrepreneurs of this world choose their own clothes. Indeed - YOU choose your own clothes. You have the freedom to choose your own suits, your own shirts, your own ties (even the whacky ones you wear every Friday). You are operating within the constraints of a dress-code, but you wear what you choose. We deserve the

same. Give us a dress code by all means, but don't keep us in this barbaric uniform.

You may also feel that wearing our own clothes would lead to a reduction in our academic achievement. To prove you wrong I need only point to our transatlantic cousins in America. America is the richest, most powerful and most successful nation in the world and guess what: school students wear what they want to school. Surely this proves that there is no link between what we wear to school and how we will succeed in life.

I look forward to your reply,

Yours sincerely

Andrew Bruff

OK, so how did this answer achieve more than the previous one? It comes down to three points:

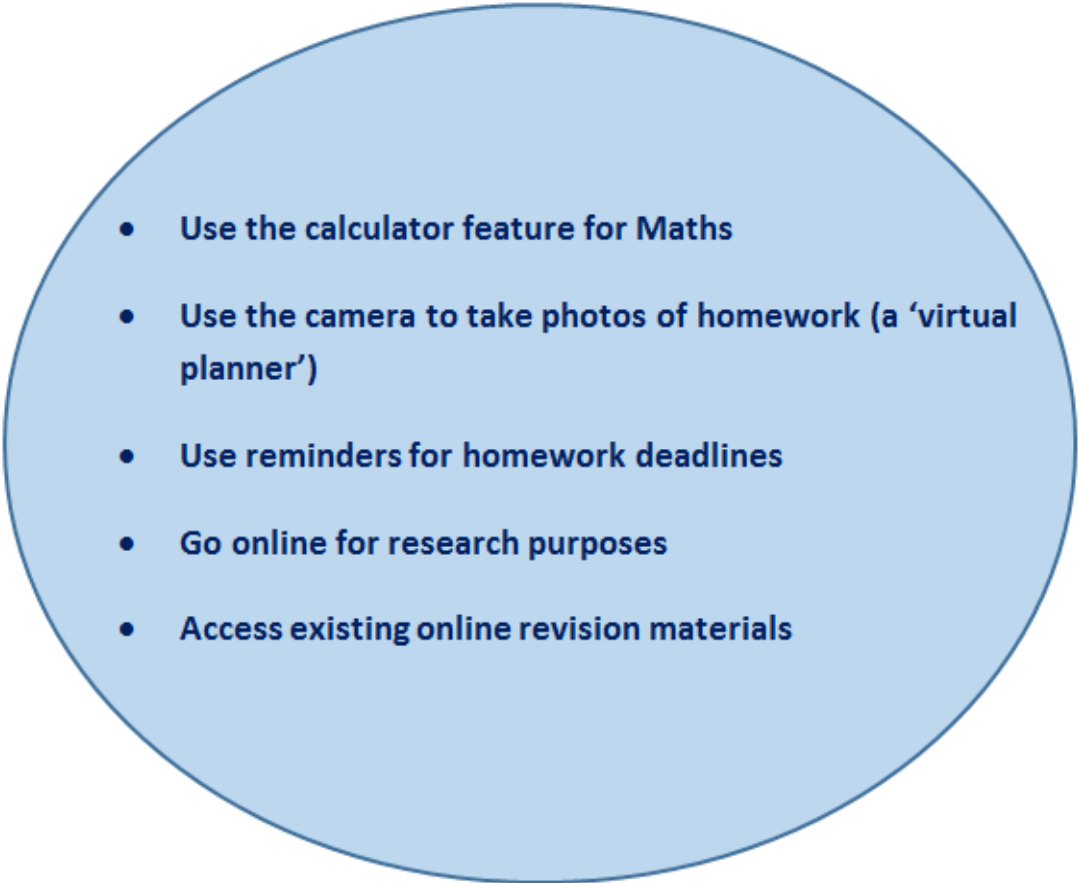
1. **Second guessing** – throughout the letter, the writer anticipates how the headmaster will respond and pre-emptively argues against those points.
2. **Sentence variety** – the two adjective openings and adverb openings are used occasionally, as is a short sentence for effect. This careful crafting of sentences will set your work apart from the rest.
3. **Complex points** – the points made are a little more sophisticated than in the previous example. In higher tier you need to spend a little longer planning to ensure you have sophisticated ideas you can use.

Now let's look at another sample question:

'Technology has no place in education. Students should never bring their phones to school under any circumstances'.

Write an article for your school parents' newsletter in which you persuade them of your view on this topic.

Once again, you should start with a plan. In your plan you should aim to come up with 4 or 5 good points, along with a reminder of the skills you will want to use.

- 
- Use the calculator feature for Maths
 - Use the camera to take photos of homework (a 'virtual planner')
 - Use reminders for homework deadlines
 - Go online for research purposes
 - Access existing online revision materials

A 'GOOD' SAMPLE ANSWER:

PHONES FOR SCHOOL!

Mobile phones can dramatically improve your child's success at school. Year 11's Andrew Bruff reports.

90% of students in the UK own a mobile phone, but only 60% of them bring them to school every day. I believe that mobile phones can really help your children to achieve their potential, and I will tell you why.

Firstly, mobile phones can be of great use in a Maths lesson. Nearly every lesson I have in Maths requires me to use a calculator. Do you know how much a graphic calculator costs? No, neither do I. I don't need to know. I have my own calculator built into my phone. Not only does this save money from buying a calculator separately, but it also saves me valuable space in my bag. There is one boy in class who has a graphic calculator and it is huge! What's the point? He needs a phone.

Another great use of mobile phones in school centres around the camera. If you don't have your homework planner you can simply take a photo of your homework off the board. Cameras on phones can also be used to record so, with the teacher's permission, we can now record parts of lessons where we know the teacher is saying something really important.

I only got my phone last year. Before that I was always late handing in my homework but not any more! Do you know why? Because I use the reminders and alarms on my phone to remind me when to do the work. Wouldn't you like it if your child never got into trouble again for late work? Well the answer is simple: buy them a phone.

The final reason all students should have a phone and bring it to school is because they promote safety. If there is ever a problem, or if students have or witness an accident on the way to or from school, then they can use their phone.

So I hope you can see that phones really are the way forward, and I hope you will let your child bring one to school.

OK, that was a very simple answer. It used **ARRESTED**, made a range of different points and was clearly expressed, but there was so much it didn't do. Now read the following answer which is a higher tier example. Try and pick out the differences. Remember, even if you are taking foundation paper you should try and write as impressive a piece as you can, so think carefully about what makes this next piece so impressive.

A 'BETTER' SAMPLE ANSWER:

Mobile Phone Master-Class: Smart Phone = Smart Student

The world of education is changing. Your children need calculators, planners, cameras and online research skills. In this article, year 11 student Andrew Bruff explains the good news: if your child has a mobile phone then they've already got all that they need.

Schools today are nothing like those of the 80s and 90s: fact. Gone are the blackboards and OHPs, in are the iPads and interactive white-boards. Yes, the schools of today are unrecognisable from their historic counterparts. In fact, walking through a school these days feels more like walking through the fancy Apple Store in the mall than a group of classrooms. Modern and exciting, the technological age is upon us. More than ever before, students are utilising technology to own their learning; will you let your children become a part of this exciting development?

It can seem very intimidating for a parent who, despite having their child's best interests at heart, is simply overwhelmed when it comes to technology. Well, let me help you with that. Students today need to be able to do a number of things which can all be achieved through using a simple, off the shelf mobile phone. If you buy them a smartphone, it really will smarten up your child.

Firstly, imagine your child is sat in a Mathematics class and needs to use a calculator. Do you know how many students these days carry around those bulky calculators? None! No, students use the calculators built into their phones. Now imagine it's homework time. The homework is written on the board for your lovely son or daughter to copy up but whoops! Where's that homework planner? Is it the same one that got soaked in the bottom of his bag last week? Well it doesn't matter: they can use their phone to take a photo of it. But it doesn't stop there. Studies show that students who have regular ICT access learn at a faster rate. Well we'd love to give every student their own laptop but it just isn't feasible in the current budget. However, a smartphone can perform all of the online functions that you would find on a laptop. Let me explain.

Although it gets a bad press, the internet is a wonderful place these days. Sites such as mrbruff.com are packed with revision videos, eBooks and podcasts which help thousands of students to achieve their exam potential. Don't you want the same for your child? All they need is a phone and they can forget the laptop - they can even access the school wi-fi to surf for free, meaning they're not racking up a high bill. With our own safety filters in place, there is no chance of them finding something inappropriate online either.

Think back to your own education - wouldn't you have loved the chance to use the internet, take photos, set reminders and more? Well you can make that dream become a reality for your child.

Of course there are other benefits too – for example safety. With a mobile phone, you never need to worry again about your child's whereabouts. Not only can they get in touch with you when they need to, but you can get in touch with them too. I know you want your child to be safe, and I also know that the average contract price of £15 a month is nothing compared to the peace of mind you will receive knowing that your child can contact you whenever they need to.

So, in conclusion, I hope that you can see now that buying your child a mobile phone is one of the smartest things you can do. Please choose to be a smart parent and buy your child a smart phone.

So what do you think? This was clearly a better answer, but why? Well to begin with it really paid attention to its audience, second guessing their likely response. The vocabulary and tone were also very persuasive, with emotive language deliberately used to manipulate the reader's response. On top of that there was a more sophisticated range of punctuation and sentence variety. In your answers in section B you should really aim to go beyond the basics of ARRESTED and write the most sophisticated answer you can.

PRIVATE TUITION:

At this point in the eBook, I thought I would take a little time out to tell you about the private tuition work I offer to students across the globe.

I live in a remote and secluded spot on Dartmoor, in the UK. Because of this, I don't travel to people's houses to tutor - I complete all private tuition via YouTube. The format I follow is this: once a week I make a private video just for you where I teach a topic and set you a task. You then complete the work and send it to me via email within 7 days. I then go over your work in a video and tell you what you need to do to improve.

The topics for each video can cover past exam papers, homework topics and anything else you like.

I have worked 1-2-1 in this manner with students from the UK, Dubai, Hong Kong, Spain and Malaysia. All of my students achieve excellent results. Here is a testimonial from the mother of one of my students back in 2014 when GCSEs were grade A* (top) to U (bottom).

'Dear Mr Bruff,

I would like to thank you from the bottom of my heart for the youtube GCSE tutoring videos. My daughter had failed her English Language and Literature

three times; she was underachieving at grade U and her teachers lost all faith in her even to get a grade C. However, even with all the resources and revision guides I purchased for her they didn't equate to your phenomenal teaching standards! She started watching your videos two weeks before her English exams, from being predicted grades E/F she managed to achieve Grade A* and Grade A. This feeling was out of this world for her and us, being dyslexic and a visual learner your style of teaching was appropriate to her learning. She believes you're the best virtual teacher that she never had.'

Here's another testimonial from a different student:

I would like to give a tremendous thank you to Mr Bruff for his 1st class tuition service he has provided for my son in order for my son to achieve the A* we both wanted for him in English Language. It was a completely worthwhile service that enables you to achieve the highest grade possible. Before my son was using Mr Buff he was only getting B grades. I have no complaints with his service and I am completely satisfied. I would definitely recommend this to any parents who want to see their child attain the highest level in their English Language exam.

From,

A satisfied parent from Barking and Dagenham

I offer 1-2-1 tuition to all age groups, all exam boards and all nationalities. If you'd like further information please email me abruff@live.co.uk

If you've found this eBook useful, please head over to mrbruff.com and look at the other titles available:

