



GCSE English Language Paper 2
A Week of Revision Activities

A User's Guide and Glossary

The purpose of this revision booklet is to help students work through a complete GCSE English Language Paper in bite-size sections with a small and specific focus each day. The tasks also tend to build up in time and difficulty to finish with a longer activity on days 4, 5 and 7. If students work through in the order suggested they will have completed the whole exam paper, practising the skills required in the exams themselves.

Parents/carers can help support their child by encouraging them to complete each task, setting aside a quiet space for them to work. You could also help with reading through the text and supporting with difficult vocabulary if required. Students should also consider the reading strategies developed in lessons such as building up tricky words, working out the context of the whole sentence and replacing the difficult word with one which they think makes sense.

Glossary

Subject Terminology

Alliteration - the repetition of the same consonant sound, especially at the beginning of several consecutive words in the same line e.g. 'Five miles meandering in a mazy motion'

Connotation – an association attached to a word or phrase in addition to its dictionary definition

Direct speech – the words that are actually spoken

Dialogue – a spoken interaction between two or more characters

Dramatic Irony – a situation in a play, the irony of which is clear to the audience but not to the characters

Imagery – the use of words to create a picture or image in the reader's mind

Imperatives – commands

Irony – the conveyance of a meaning that is opposite to the literal meaning of the words, e.g. 'This is a fine time to tell me', (when it is actually an inappropriate time);

Metaphor – figure of speech in which a person or thing is described as being the thing it resembles, e.g. 'she's a tiger' to describe a ferocious person

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Mood - the atmosphere created by a piece of writing

Narration, first person – the telling of a story through the voice of a character, in their own words, e.g "I went to the fair, even though I hated it"

Narration, third person – the telling of a story through the voice of the author, describing the actions of the characters, e.g 'He went to the fair, even though he hated it'

Narrative Structure – the way that a piece of story writing has been put together, for example, in a novel, the development of the plot through the arrangement of chapters and who is telling the story

Narrator – the person telling the story

Onomatopoeia – when a word sounds like the noise it describes e.g 'pop' or 'the murmuring of innumerable bees'

Personification – the attribution of human qualities or feelings to inanimate objects; a kind of metaphor where human qualities are given to things or abstract ideas

Plot – the main story or scheme of connected events running through a play or novel

Rhetorical Question – question raised in speech that does not require an answer (used for effect)
Simile – figure of speech in which a person or thing is described as being like another, usually preceded by 'as' or 'like', e.g 'she's like a tiger' to describe a ferocious person etc)

Snapshots – separate descriptions of the stages in a sequence

Symbolism – similar to imagery: symbols are things that represent something else e.g red roses are given to loved ones because they symbolise love

Theme – a central idea that the writer explores through a text, e.g love, loss, revenge

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<p>Day 1 Task 1</p> 	<p>Read the texts through:</p> <p>Once just for a general understanding of what is happening.</p> <p>The second time with a pen to actively identify and label interesting features.</p> <p>Note:</p> <ul style="list-style-type: none"> • Interesting vocabulary choices • Language techniques used • Writer’s attitudes and ideas 	<p>Spend about 15 minutes here</p>
<p>Day 2 Task 2</p> 	<p>Look back at question 1 and respond. Make sure you read each statement carefully and don’t throw marks away by being careless</p>	<p>Spend 10 minutes here</p>
<p>Day 3 Task 3</p> 	<p>Read question 2 and highlight the key similarities and differences you can find in what the writers are saying. Aim for at least two key differences. Write up in paragraphs</p> <p>SQI 1: Text A Text B</p> <p>SQI2:</p> <p>SQI3:</p>	<p>Spend up to 20 minutes here</p>
<p>Day 4 Task 4</p> 	<p>Read question 3 and look back at the last two paragraphs of text B. Highlight this section.</p> <p>Re-read, identify and label different LANGUAGE features</p>	<p>Spend up to 25 minutes here</p>

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	<p>Aim to write 3 paragraphs exploring different language techniques. Use SQI and remember to “Zoom-In” this time.</p>									
<p>Day 5 Task 5</p> 	<p>Read question 4 and go back through the texts making a note of key similarities and differences in the writer’s tone, attitudes and experiences. Aim to use a planning grid:</p> <table border="1" data-bbox="486 716 997 1187"> <tr> <td>Text A</td> <td>Text B</td> </tr> <tr> <td>Writer’s attitude</td> <td>Writer’s attitude</td> </tr> <tr> <td>Language Techniques</td> <td>Language Techniques</td> </tr> <tr> <td>Change of attitude etc.</td> <td>Change of attitude etc. mood</td> </tr> </table>	Text A	Text B	Writer’s attitude	Writer’s attitude	Language Techniques	Language Techniques	Change of attitude etc.	Change of attitude etc. mood	<p>Spend 20-30 minutes here</p>
Text A	Text B									
Writer’s attitude	Writer’s attitude									
Language Techniques	Language Techniques									
Change of attitude etc.	Change of attitude etc. mood									
<p>Day 6 Task 6</p> 	<p>Look at the questions on Section B and choose one. Create a plan for a piece of writing with a series of linked points, an introduction and a conclusion. Write down your ideas (you might want to borrow some ideas from the text in Section A</p>	<p>Spend 15/20 mins here</p>								
<p>Day 7 Task 7</p> 	<p>Using your planning for Section B write up your response. Aim to complete 250-300 words</p> <p>Use a range pf rhetorical devices to persuade the reader</p> <p>Check your spelling, punctuation and use of tenses for accuracy.</p>	<p>Spend 30-40 minutes here</p>								

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Section A

Question 1:

This is the question that contains the true/false statements. It's not simply retrieval – there is a need for students to infer meaning from the text.

Sample Question: refer only to the first three paragraphs for this question

1. **Sophie Haycock has volunteered to be homeless for a night.**
2. **She only stayed out until 4.30 in the morning.**
3. **The writer is enjoying her experiences.**
4. **Rain is the least of her worries.**
5. **She is sleeping in a church.**
6. **She realises how unpleasant it is to be homeless.**
7. **Homeless people are vulnerable.**
8. ***Simon on the Streets* is a national charity organisation.**

Question 2:

This is the first comparison question on the paper. However, AQA have deliberately left the concept of the writer out of this question to dissuade students from writing about methods. Consequently, this question addresses the 'what' of the texts.

- What do the texts describe? How are they similar or different?
- For this question, you don't need to comment on writer's methods; there is no need to zoom in on words.
- It's all about retrieval and inference.

Sample Question: Haycock and Dickens describe their experiences on the streets.

Use details from both sources to write a summary of their different experiences.

Question 3:

This question asks candidates to focus on a particular section of the text.

This question assesses AO2: words, phrases, language features, language techniques, sentence forms.

Sample Question: You now need to refer only to source B, Dickens' description of being homeless (the last two paragraphs)

How does Dickens use language to describe the people and the places?

Question 4:

This is the second comparison question and asks candidates to consider methodology. For this question, candidates are expected to consider:

- The differences or similarities in their experiences
- Differences/similarities in the writer's tone and attitude; how this reflects their feelings towards the subject
- Use of imagery to reinforce meaning, testimonies, foregrounding or emphasis, bias (what is present or omitted), level of selectivity of information etc.
- Differences/similarities in the use of language to convey feelings

Sample question 4:

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

In your answer, you could:

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

Section B

“Being Homeless is not a lifestyle choice. It is a problem that we cannot ignore and should no longer be an issue in modern Britain.”

Write a letter from the Charity “Shelter” aimed at householders and asking people to donate money to help the Homeless.

(24 marks for content and organisation)

16 marks for accuracy)

[40 marks]

Planning

Text A

Street Life

Journalist Sophie Haydock spent a night on the streets in aid of the homeless charity *Simon on the Streets*

After a night sleeping rough in a cardboard box, I considered myself lucky. The absolutely worst part about the experience was finding out, after the rain came down heavily at 4.30am, that soggy cardboard does not make a good duvet. But compared with all the things that threaten to disturb a homeless sleeper in the night – rats, thugs, police officers moving you on, other homeless people stealing your blankets – a downpour was the most bearable.

What's more the night had been mild. As I bedded down in the early hours, I was grateful for my sheltered spot under a leafy tree at the back of the parish church in Leeds city centre. It seemed safe compared with a darkened alley or fire escape: typical destinations for genuinely homeless people in any city in the UK.

I was one of 50 people who had volunteered to take part in a sponsored sleep-out in September for Leeds-based homeless charity *Simon on the Streets*. It helps rough sleepers with an outreach-based service that provides a soup run, breakfast club, a peer support group and an intensive programme for people who are difficult to reach or who have slipped through the net.

Simon on the Streets organised the sleep-out to raise awareness about homelessness in Leeds. Its director, Clive Sandle, puts the number of homeless people they deal with on a regular basis at between 50 and 100 but adds that the accurate number of rough sleepers in

any city can "never properly be known".

It costs *Simon on the Streets* in the region of £2,000 a year to provide intensive support to one homeless person. The sleep-out raised £6,500.

The night began at 10pm. We gathered in Leeds City Square, and were taken on a walk around the city centre. Clive pointed out rough-sleeping hotspots. One was where *Simon on the Streets* used to hold a soup run close to the city's shopping hub. But the soup run was forced to stop after local residents complained to the council, having spent weeks making their feelings known directly by throwing fruit out of their windows.

After the hour-long walk we settled at the church for the night with a polystyrene cup of hot vegetable soup from a soup kitchen. Then we were left to our own devices.

The lowest point of the night was the early morning rain. However, despite the discomfort, my experience was but one night under soggy cardboard. We were all very aware that it was still a million miles removed from the genuine experience of people who have no other place to go but the streets.

Text B

Source 2 – Charles Dickens: Night Walks (nineteenth century non-fiction)

The restlessness of a great city, and the way in which it tumbles and tosses before it can get to sleep, formed one of the first entertainments offered to the contemplation of us houseless people. It lasted about two hours. We lost a great deal of companionship when the late public-houses turned their lamps out, and when the potmen thrust the last brawling drunkards into the street; but stray vehicles and stray people were left us, after that. If we were very lucky, a policeman's rattle sprang and a fray turned up; but, in general, surprisingly little of this diversion was provided. Except in the Haymarket, which is the worst kept part of London, and about Kent-street in the Borough, and along a portion of the line of the Old Kent-road, the peace was seldom violently broken. But, it was always the case that London, as if in imitation of individual citizens belonging to it, had expiring fits and starts of restlessness. After all seemed quiet, if one cab rattled by, half-a-dozen would surely follow; and Houselessness even observed that intoxicated people appeared to be magnetically attracted towards each other; so that we knew when we saw one drunken object staggering against the shutters of a shop, that another drunken object would stagger up before five minutes were out, to fraternise or fight with it. When we made a divergence from the regular species of drunkard, the thin-armed, puff-faced, leaden-lipped gin-drinker, and encountered a rarer specimen of a more decent appearance, fifty to one but that specimen was dressed in soiled mourning. As the street experience in the night, so the street experience in the day; the common folk who come unexpectedly into a little property, come unexpectedly into a deal of liquor.

At length these flickering sparks would die away, worn out—the last veritable sparks of waking life trailed from some late pie-man or hot-potato man—and London would sink to rest. And then the yearning of the houseless mind would be for any sign of company, any lighted place, any movement, anything suggestive of any one being up—nay, even so much as awake, for the houseless eye looked out for lights in windows.

Walking the streets under the pattering rain, Houselessness would walk and walk and walk, seeing nothing but the interminable tangle of streets, save at a corner, here and there, two policemen in conversation, or the sergeant or inspector looking after his men. Now and then in the night—but rarely—Houselessness would become aware of a furtive head peering out of a doorway a few yards before him, and, coming up with the head, would find a man standing bolt upright to keep within the doorway's shadow, and evidently intent upon no particular service to society. Under a kind of fascination, and in a ghostly silence suitable to the time, Houselessness and this gentleman would eye one another from head to foot, and so, without exchange of speech, part, mutually suspicious.

Houselessness: this is the term Dickens uses to describe one of the homeless people