

Knowledge Organiser

Year 10 Additional: Unit 4

English Language: Paper 2 Section A



Name:

Class:

Big Questions

Our study of GCSE Language Paper 2: Section A will follow the outline below:

Week 1	BQ: How do I identify key information about non-fiction texts?
	BQ: How do I make inferences about non-fiction texts?
	BQ: How do I summarise non-fiction texts?
Week 2	BQ: How does the writer use language to describe the circus?
	BQ: How does the writer use language to describe Tom Thumb and PT Barnum's reaction to him?
	BQ: How do I compare the attitudes of the writer's in both texts?
Week 3	BQ: How do I identify key information from a non-fiction text?
	BQ: How do I write a successful summary of the differences between non-fiction texts?
	BQ: How do I summarise the differences between non-fiction texts?
Week 4	WCF Lesson on Paper 2 Q1 and Q2
	BQ: How does the writer use language to show the behaviour of puppies?
	BQ: How do I compare the attitudes of the writers in both texts?
Week 5	BQ: How do I summarise the differences in both texts?
	BQ: How do I write successful language analysis for Paper 2 Q3?
	BQ: How does the writer use language to convey his opinion of killers?
Week 6	BQ: WCF Lesson on Paper 2 Q3
	BQ: How do I summarise the similarities of both texts?
	BQ: How do I compare the attitudes of the writers in the texts?

Key Terminology

Summarise (Verb)	Give a brief statement of the main points
Synthesise (Verb)	To combine multiple sources and ideas
Analyse (verb)	To examine or interpret something in detail
Perspective (Noun)	A person's point of view on a topic
Attitude (Noun)	A way of thinking or feeling about something
Inference (Noun)	A conclusion reached based on evidence from the text.
Calamity (Noun)	An event that causes damage or distress; a disaster
Degraded (Adjective)	To be treated with disrespect; inferior
Exploit (Verb)	To benefit from something that is unfair or unkind to someone else.
Deception (noun)	To deceive; to lie
Heroism (Noun)	To act with bravery
Frantic (Adjective)	To have fear or anxiety
Chaos (Noun)	Complete confusion and disorder
Companionship (Noun)	Friendship
Malice (Noun)	The desire to harm someone
Cunning (Adjective)	To be sly; to get what you want through lies and tricks.
Repentance (Noun)	To feel regret or remorse

Additional Terminology

	Term	Definition
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		

GCSE Language Paper 2: 20th Century and 19th Century Non-Fiction Texts

What's assessed?

Understanding and analysing non-fiction texts

Comparing non-fiction texts across 20th Century and 19th Century

Transactional writing

How it's assessed

Written exam: 2 hour 15 minutes

80 marks

50% of GCSE Language

Questions

Section A Reading

Q1: Select 4 true statements

Q2: Summarise similarities or differences between two texts

Q3: How does the writer use language...?

Q4: Compare the similarities or differences in the attitudes of the writer's in both texts

Assessment Objectives

AO1 - Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.

AO2 - Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

AO3 - Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.

Homework.

Knowledge is power, so the more you know, the more secure you will be in your learning.

Year 10: Unit 4 Additional English Homework		
Task 1:	Due date: WEEK 2	<ul style="list-style-type: none">• Read 'Wider Reading 1' on page 8 Complete the reflection questions and the 10 question quiz that follows
Task 2:	Due date: WEEK 4	<ul style="list-style-type: none">• Read 'Wider Reading 2' on page 12• Complete the reflection questions and the 10 question quiz that follows
Task 3:	Due date: WEEK 6	<ul style="list-style-type: none">• Read 'Wider Reading 3' on page 16• Complete the reflection questions and the 10 question quiz that follows

Example of Q3 response: How does the writer use language...?

You now need to refer only to Source B from lines 15 to 30.
How does the writer use language to describe the inmate's experience of prison?

Extract : A Day in the Life of a Prisoner

Michael Romer

1 Back in the cellblock, some of us remove our running shoes and go back to bed, sleeping all day and
2 tossing and turning all night. Others sit in the stuffy cellblock and watch the rays of sunshine filtering
3 through the iron security screens on the windows.

4 Taking away the yard spoils our routine and unbalances our body clocks. Tempers begin to go bad; we
5 snap at each other like too many rats crammed into a cardboard box; hating becomes second nature.

6 No matter how we approach the issue intellectually, it doesn't dampen the rage we acquire from being
7 packed in gloomy cages while there is blue sky and sunshine just beyond the wall. We have to share this
8 place down to our germs. If one gets the flu, we all get it.

9 When our routines are disrupted, chaos is once again among us. The future seems fragmented,
10 uncertain. A strange type of resolve takes hold among the convicts; should our keepers choose to deal
11 in pain, chaos, and destruction, we will try to give them a good game. After all, we invented it.

12 13 14 **Student response:**

15
16 The writer describes the inmate's experience of prison as suffocating and filthy. The description of the
17 inmates as 'too many rats crammed into a cardboard box' suggests how the men are not considered
18 people, merely vermin to be contained. Being 'packed in gloomy cages' creates the image of being
19 trapped in a tiny space, hopeless of freedom, and is dehumanising, almost as if the prisoners are cargo
20 and packages, not real people. It is similar to the way we bring small pets home from the pet shop: in
21 cardboard containers because they now belong to us. This dehumanising image emphasises the way
22 that the men have lost all their freedom and are now considered small possessions of the prison system
which can treat them how it wishes.

Homework 1

Wider Reading 1: 'Joe Lycett: I'm a millennial...Get me out of here!'

In this extract from *The Guardian* newspaper, British comedian Joe Lycett discusses how he feels about being referred to as a 'millennial'.

1 There are many terms that have been used to describe me: man, comedian, disappointment. In the last few
2 years, a new one has been added to the mix: millennial. It sounded quite cool at first, as if I were part of
3 some exclusive club with a neon logo, until I did a bit of digging and discovered that it actually means that
4 the year I was born and the liberal parenting style of my mother and father have resulted in an adult who
5 can't build meaningful relationships, will never have true job satisfaction and is addicted to his phone.

6 There was a video doing the rounds titled 'Millennials In The Workplace' that made some clarifications: a
7 clip from a conference being held in what looked like an Amazon warehouse. The main speaker is the
8 renowned author and motivational guru, Simon Sinek, a glossy advice-robot who tells you that social media
9 is ruining your life (albeit through the medium of a video on Facebook). He says we send text messages all
10 the time because, when we get a reply it releases dopamine. "No, Simon," I thought, "if I want a release of
11 dopamine, I will drink a bottle of merlot." Sinek says we struggle to have face-to-face conversations. To
12 which the answer is: "No, Simon, I am fantastic at face-to-face conversations after drinking a bottle of
13 merlot."

14 I had heard it all before, but it still made me cross. Sure, millennials get impatient if their Amazon Prime
15 delivery doesn't arrive within hours of ordering, but that's because most of our patience will be used up
16 waiting approximately 700 years to buy our first flat. I resent being told that I'm lazy, entitled and addicted
17 to my phone by a man from a generation that enjoyed affordable housing, free further education,
18 a reasonable job market and a normal-shaped Toblerone. I resent being told this because, in my case, Sinek
19 is absolutely right.

20 A few months after watching the video, I'm in a house I've just bought in Birmingham (not London,
21 obviously; I'm not a Russian oligarch), desperately Googling what a house is and how to work one. I am a
22 rare millennial who managed to buy property thanks to a mix of highly lucrative TV panel show work and
23 employing Gary Barlow as a financial adviser. I have no idea what I have to do and I want someone else to
24 do it for me. One of the neighbours informs me of something called "bin day". I discover that this is the day
25 when you need to prepare the bins to be emptied. Apparently, my parents have spent my entire life
26 preparing bins behind my back.

27 Sensing my confusion, my recently retired father offered his services as “project manager” for house
28 renovations. Officially, he is helping because I am too busy to do it myself, but we both know it’s because,
29 left to my own devices, the house would have collapsed within three months on account of me trying to get
30 a new kitchen fitted by a Deliveroo driver.

31 It’s not just the new house in which my shortcomings are becoming clear. According to Sinek, millennials
32 have been raised to expect unrealistic levels of job satisfaction with minimum effort. This is absolutely me. A
33 good day’s work consists of a leisurely brunch, writing one joke, an hour’s nap in the afternoon and then
34 maybe 20 minutes on stage in the evening. Writing this article is the most work I’ve done in ages, if you
35 don’t count curating one of the most magnificent Instagram accounts on the internet.

36 Sinek’s most annoyingly accurate observation is our addiction to our phones. Checking it for updates is now
37 a reflex, and without my little device, I essentially serve no purpose. I know that when the nuclear dust
38 settles, there’ll be no appetite for someone who’s witty on Instagram. But when the land is submerged
39 under melted ice caps, it’ll be we millennials that have to continue the species, our only hope resting in the
40 fact that the new iPhone is waterproof.

41 Irked by Sinek’s thorough and accurate deconstruction of my kind, I have tried in vain to de-millennial
42 myself. I’ve attempted tech-free days when I turn off the phone and stare at the iPad instead. I’ve
43 endeavoured to do things in the *real* world with *real* people: I’ve started going to a sculpture class, but
44 ended up offending my beautiful friend by accidentally sculpting her to look like Ainsley Harriott. The
45 problem is that the real world is so monstrously complicated that the reassuring constant newness of my
46 little internet world always wins.

47 I am now reconciled to the fact that I am a millennial through and through. I’ll be at peace with my fate
when the apocalypse comes: engulfed in flames while searching for a phone charger.

As part of homework task 1, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. What is the purpose of this non-fiction text? (Inform, persuade or entertain)

2. Who do you think is the audience intended for this text? Explain why.

3. Identify three examples of rhetoric from the text.

Additional note space:

Homework Task 1

	Write your answer in the box below each question.	✔ ✘
1	What three words have been used to describe Joe Lycett in the past?	
2	Lycett has discovered that year he was born and the liberal parenting style of his mother and father have resulted in what?	
3	What is the name of the video that was “doing the rounds”?	
4	Who was the main speaker on the video?	
5	What two things is the speaker known for?	
6	What does the speaker say millennials do all the time because it releases dopamine?	
7	What type of communication does the speaker say that millennials struggle to have?	
8	What does Lycett resent being told?	
9	Who does Lycett joke he would have employed to fit his kitchen if he was left to his own devices?	
10	What does Lycett claim he will be busy searching for when the apocalypse comes?	
TOTAL		

Homework 2

Wider Reading 2: *Walking Home* by Simon Armitage

1 One summer, the poet Simon Armitage set out to tackle the Pennine Way, a famous 256 mile trail across
2 England. During the day he would walk, and in the evenings he would stay with those he met along the way
3 while earning cash by giving readings. He kept a diary along the way and this extract is from the first day of his
4 trip.

5 There are 10 of us and a dog setting off this morning. We huddle for a group photograph next to the
6 Pennine Way illustrated noticeboard, the dotted red line of the route meandering between etchings of
7 curlews and waterfalls, with two idealised ramblers in shorts and basin cuts consulting a map. Rendered in
8 that style and reduced to that scale, it looks like child's play. An afternoon stroll. A walk in the park.

9 There's a gentle climb along a metalled road for a mile, then the way splits, a "High Route" continuing east,
10 and a "Low Route" forking south. Taking "low" as a measure not only of altitude but also of experience and
11 confidence, we head south.

12 The cart track along the valley bottom becomes a worn strip of grass as it leaves the last cattle grid and
13 farmyard and heads into the hills. But before it does, a car pulls up and the poet Katrina Porteous gets out.
14 She's brought cakes, and a great many of them. I'm only a couple of miles in and I'm stuffing myself with
15 gingerbread and Victoria sponge. "A cakewalk," I tell everyone, rather pleased with the pun. Everything feels
16 good. It's a clear day, my boots are comfortable, and a couple of horses are nodding agreeably by an electric
17 fence. We pass a dilapidated farmhouse on the right, where a stoat hops about on a cracked lintel,
18 unperturbed by our presence.

19 In my part of the world, a walk in the hills is nearly always a painstaking trudge over ankle-breaking tussock-
20 grass or through saturated peat bogs, but these Borders foothills are smooth and firm underfoot, appearing
21 from a distance to be lawned and mown, like the emerald baize pastures of Romantic paintings.

22 Gareth is the landlord of the Rose and Thistle Inn in Alwinton, my lodgings for the night and venue for the
23 reading. He offers me a pint, but until I've broken the back of this walk I'm on the wagon. My suitcase has
24 already acquired the nickname of the Tombstone. Gareth tried to porter it earlier in the day, then quite
25 rightly decided to leave it for me to carry upstairs to the room.

26 I eat all the shortbread biscuits in the wicker basket by the mini-kettle, then stroll around Alwinton. A dozen
27 or so houses, if that. A bridge. A river with picnic tables on the bank.

28 Pinned on the inside of the wooden bus shelter between adverts for a barn dance in Hepple, quiz night at
29 the Star Inn in Harbottle and details for Margaret's Yoga Class, there's a poster for a poetry reading. Under
30 my mug shot are the words: "Free – no need to book."

31 I read in the lounge bar. Gareth has turned the jukebox off but can't silence the fruit machine, the hum of
32 beer coolers, the clack of pool balls or the chatter of locals in the snug. Poetry has this effect on background
33 noise – start reading and everything else becomes amplified. In the presence of the spoken word, the scrape
34 of knife against plate or the opening of a packet of salted peanuts is a nuclear explosion.

35 At one point a crying child in a Cinderella dress wanders across my line of sight. Two waitresses sashay
36 between the stools and tables with dirty plates and vinegar bottles, oblivious to any element of
37 performance, although when the younger one does finally realise what I'm doing she ducks as she passes in
38 front of me with a Cumberland sausage. Eventually quietness settles over the proceedings. It never reaches
39 that level of concentration where even the trees outside seem to come to the window to listen, but enough
40 to hope that a few words or even sentences have hit home.

41 Afterwards, a man at the bar, who insisted on sitting behind my back in the furthest corner of the pub,
says: "You were all right, but you need to speak up."

As part of homework task 2, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. What is the purpose of this non-fiction text?

2. Who is the intended audience of the text?

3. Identify three examples of rhetoric in this extract.

Additional note space:

Homework Task 2

	Write your answer in the box below each question.	✓✗
1	How many people set off on the walk?	
2	What do they pose for a group photograph next to?	
3	Which route forks south?	
4	What animal is hopping about on the cracked lintel of the farmhouse?	
5	What is the name of the landlord of the Rose and Thistle Inn in Alwinton?	
6	What nickname does Armitage refer to his suitcase by?	
7	What room does Armitage do his reading in?	
8	What four noises can't Gareth silence in the pub?	
9	What does Armitage compare the opening of a packet of salted peanuts to?	
10	What advice does the man at the bar give Armitage at the end of his poetry reading?	
TOTAL		

Homework 3

Wider Reading 3: Explore Everything by Bradley Garrett

1 This passage is taken from a book about urban exploration. It describes climbing the Shard, Europe's tallest
2 building, at night.

3
4 It was a crisp, still night outside London Bridge station and our breath curled in the air. Marc Explo and I
5 were standing on a temporary wooden walkway looking through a viewing window into the ground level
6 construction yard of the largest skyscraper in Europe. 'Gary' walked up behind us and, putting an arm
7 around each of our shoulders, also peered through. 'One secca looking after the tallest building in London,
8 huh?' he said, and we chuckled. We waited for the guard to finish his current round and go into his hut.

9
10 It took a few minutes of lingering before the walkway was clear of people, then we grabbed on to the
11 scaffolding piping and swung off the bridge. Hanging tightly to the cold pipes, we pulled ourselves to the top
12 of the walkway and laid down out of view, waiting for a reaction if anyone had seen or heard us. It didn't
13 seem anyone had.

14
15 Staying low, we descended the other side of the scaffolding, right behind the security hut, where we could
16 see the guard watching TV, ignoring the CCTV cameras that relayed images to him from the rest of the site.
17 Quickly we scampered across the yard and found the central staircase, again pausing to see if there would
18 be any reaction on site, like phones ringing, doors opening or people running. All was silent.

19
20 We took the stairs two at a time. All three of us were in pretty good shape and could do twenty-five or thirty
21 floors like that, but by the thirty-first floor, I was sweating. Knowing that the sweat would sting when we
22 emerged onto the roof into the cold night air, I tried to pace myself and breathe. By floor fifty, my calves
23 were burning and I needed to stop every so often to let them pulse a bit and untighten. When at floor
24 seventy the cement stairs turned into metal ones, indicating that we were near the top, I was ecstatic. One
25 final burst of enthusiasm took us from metal stairs to wooden ladders. We threw open one last hatch and
26 found ourselves on top of the Shard, seventy-six storeys high.

27
28 As I climbed up onto the counterweight of the crane on top of the building, my whole body tensed. It was a
29 combination of the icy wind and the sheer weight of the moment that shocked me. I got down low, slowly
30 pulled myself to the end of the counterweight and peered over the edge, down to the River Thames where
31 the permanently docked HMS Belfast battleship looked like a bathtub toy. A ripple of adrenaline rolled up

32 my spine, causing a full-body shiver. My hands gripped the edge of the counterweight tighter, knuckles
33 whitening. We were so high that I couldn't see anything moving at street level – no buses, no cars, just rows
34 of lights and train lines that looked like converging river systems or a giant circuit board. It was the first time
35 in my life I looked at London and heard only the wind.

36

37 We found the cab of the crane open and sat down inside it. 'Gary', pointing to a glowing green button on
38 the control panel, said, 'watch this, I'm going to build the Shard!' and pretended to press the button.

39

40 We only lasted about half an hour on top before our muscles began to seize up from the exertion and chill.

41 We were actually yearning for the stair climb down, which is always much easier than coming up.

42

At ground level, we casually walked across the yard and hit the crash bar on the fire door, home free.

1

As part of homework task 3, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. What is the purpose of the non-fiction text?

2. Who is the intended audience of the text?

3. Do you think people should be allowed to climb up buildings like the shard? Explain your view.

Additional note space:

Homework Task 3

	Write your answer in the box below each question.	✓✗
1	How does Garrett describe the night at the start of the extract?	
2	Which station were the men stood outside?	
3	Who was Garrett stood with?	
4	What were the men standing on?	
5	Who came up behind them?	
6	What couldn't Garrett see because they were so high up?	
7	What did the men sit down inside?	
8	How long did the men last at the top?	
9	What were the men yearning for?	
10	How many storeys high was the Shard in total?	
TOTAL		



Wider reading list

Non- Fiction Recommended Reading

- The Diary of Anne Frank by Anne Frank
- I am Malala by Christina Lamb and Malala Yousafzai
- No One is too Small to Make a Difference by Greta Thunberg
- Stamped: Racism, Anti- Racism and You by Jason Reynolds
- Long Walk to Freedom by Nelson Mandela
- The Moth Presents All the Wonders: True Stories about Facing the Unknown
- The Moth Presents Occasional Magic: True Stories about Defying the Impossible

Online Resources

Mr Bruff Videos

<https://www.youtube.com/playlist?list=PLqGFsWf-P-cB-GSeqYup7PXId4pbldQVq>

BBC Bitesize

<https://www.bbc.co.uk/bitesize/examspecs/zcbchv4>

AQA Website for Past Papers

<https://www.aqa.org.uk/subjects/english/gcse/english-language-8700/assessment-resources>

Seneca

<https://senecalearning.com/en-GB/>