

'Lost' by Kim Williams

He is there every day.

Watching.

Every day his feet, wet and cold from his daily vigil by the waves, hold him stubbornly upon the rocks. The water has gradually **permeated** his fragile soles and found its resting place between his toes. His shoes are always damp and briny. Like his eyes.

He is there every day, watching the relentless waves tussle and bombard one another, their hostility uncontained and unparalleled. The **ominously** dark water careers upon the shore, devouring each mouthful of soft sand; even the **impregnable** rocks cannot endure its power as they are eventually worn away.

But he stays.

And he wonders: had that been her fate?

The last time he had seen her, she had been standing on this spot. His one and only. His little girl.

They had stood together happily beneath the summer sun, their skin warmed by its rays. They had held hands, dipping their feet into the icy waves of water which lapped at the shore. With sand between their fingers and sand between their toes, they had played and laughed and run in and out of the cold spray.

Even now, if he closed his eyes, he hoped to hear her laugh: high and musical and unapologetic. It used to fill the air and fill his heart with joy. Now, there is nothing. Just silence. And emptiness.

Now, he stands on the spot upon which they had played, and he remembers.

He remembers the moment that she had let go of his hand: her soft, tiny fingers vanishing.

He remembers the second he looked away: distracted by a distant, blurry boat on the horizon.

He remembers his realisation that she had gone. The gradually rising fear. His heart pounding. The panic. Despair.

One moment she had been there. And then, gone.

Into the sea? Into air? Into nothing?

No. He refused to believe that. He refused to even acknowledge that he had lost her forever. Each morning, as he made his pilgrimage to this patch of hope and rock and sand and salty spray, he reminded himself that there had been footprints in the sand. Her footprints. Those tiny indentations, shadows embedded in the sandy surface of the beach, had been there. And although they had been washed away in time, the sea does not take a life and leave footprints behind. A person does not vanish. They cannot leave a trail of footsteps for you to follow then suddenly die away into nothing.

A person - his precious little girl - cannot suddenly become nothing.

So, he stays.

He is there every day.

He waits. He watches. He hopes.

How to structure a story:

Drop	The 'drop' is the beginning of the narrative or descriptive piece. In this section, you immediately immerse the reader in the scene of the story - this should be dramatic, evocative, shocking and original. The goal is to capture the reader's attention and create a strong starting point for your piece.
Zoom	After the initial 'drop', you 'zoom in/out' on specific details. This is where you provide more information about something that is significant to the plot. Zooming in/out allows you to begin detailing the events of the plot so that the reader can start to piece together the narrative.
Flash	The 'flash' can either be a moment of action, tension, or change in your narrative, or a flashback/forward. It's a pivotal point in the story that drives the plot forward or adds depth to the description. This section should be concise and impactful, creating a sense of excitement, conflict, or revelation.
Echo	The 'echo' is the conclusion of your narrative. It's where you provide some sort of closure to the story. You can revisit the initial scene or theme introduced in the 'drop' and offer insights, emotions, or a sense of resolution. The echo leaves a lasting impression on the reader and ties the piece together.

Your story plan:

Premise of story:		
Section:	What happens:	Vocabulary:
Drop		
Zoom		
Flash		
Echo		

Tier 3 Keywords: Writer's Methods

Language	Both	Structure
<p>Figurative Language:</p> <ul style="list-style-type: none"> • Symbolism • Metaphor • Simile • Personification • Pathetic fallacy • Semantic field <p>Imagery:</p> <ul style="list-style-type: none"> • Connotations (word-level) • Religious • Animal • Natural/nature • Sensory • Allusions 	<p>Juxtaposition</p> <p>Contrast</p> <p>Extended metaphor</p> <p>Motifs</p>	<p>Perspective</p> <ul style="list-style-type: none"> • First/second/third • Limited/omniscient • Change in focus/over time • Character • Setting/environment • Focus of attention <p>Sequencing</p> <ul style="list-style-type: none"> • Chronological • Non-chronological • Cyclical/circular • Flashback/flash forward • Placement or position of word/phrase/sentence <p>Shift in perspective</p> <ul style="list-style-type: none"> • Narrative • Environmental • Zoom in/out

Q2 – Language Analysis [8 marks] max. 12 mins

Min. x2 Paragraphs:

The writer presents...

This is illustrated... “_____.”

This suggests...

The [noun/adjective/verb/adverb etc] “_____” has connotations of...

This creates the impression...

This creates an image of...

This contrasts with...

Q3 – Structure Analysis [8 marks] max. 12 mins

Where ☐ What ☐ Why [Beginning, Middle, End OR First, Next, Then, Finally]:

At the beginning of the extract, the writer... [+ Q]

The writer does this to make the reader aware of...

This engages the reader because...

In the middle of the extract, the writer... [+ Q]

The writer does that at this moment in the extract to make the reader aware of...

This engages the reader because...

At the end of the extract, the writer... [+ Q]

The writer does this to leave the reader thinking...

This engages the reader because...

Q4 – Evaluation [20 marks] max. 25 mins

Min. x3 Paragraphs:

I agree/partially agree with/might challenge the students' statement because...

This is illustrated... "_____."

This suggests...

The [noun/adjective/verb/adverb etc] creates the impression...

This creates an image of...

This helps to convey the idea that...

This contrasts with...

Language Paper 1 SAM 4

21st Century prose-fiction. It is an extract from the novel 'City of the Beasts' by Isabel Allende published in 2004. It tells the story of fifteen-year-old Alex Cold and his family.

Alex Cold lives with his parents and two younger sisters, Andrea and Nicole, in a small American town, but when his mother becomes ill, family life changes beyond recognition.

1 Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds.
5

6 What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.
10
11

Alexander looked at the clock: 6.30, time to get up. Outside, it was beginning to get light. He decided that this was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad. There had been a lot of days like that since his mother got sick; sometimes the air in the house felt heavy, like being at the bottom of the sea.
15

16 At breakfast Alex was not in the mood to applaud his father's efforts at making pancakes. His father was not exactly a good cook; the only thing he knew how to do was pancakes, and they always turned out like rubber-tyre tortillas. His children didn't want to hurt his feelings, so they pretended to eat them, but any time he wasn't looking, they spit them out.

20 'When's Momma going to get better?' Nicole asked, trying to spear a rubbery pancake with her fork.

'Shut up, Nicole,' Alex replied.

'Momma's going to die,' Andrea added.

'Liar! She's not going to die!' shrieked Nicole.

'You two are just kids. You don't know what you're talking about!' Alex exclaimed.

'Here, girls. Quiet now. Momma is going to get better,' his father interrupted, without much conviction.

Alex was angry with his father, his sisters, life in general – even with his mother for getting sick. He rushed out of the kitchen, ready to leave without breakfast.

Except for his father's pancakes and an occasional tuna-and-mayonnaise sandwich, no one in the family had cooked for months. There was nothing in the refrigerator but orange juice, milk and ice cream; at night they ordered in pizza or Chinese food. At first it was almost like a party, because each of them ate whenever and whatever they pleased, mainly sweets, but by now everyone missed the balanced diet of normal times.

Alex had realised during those months how enormous their mother's presence had been and how painful her absence was now. He missed her easy laughter and her affection, even her discipline. She was stricter than his father, and sharper. It was impossible to fool her; she could see the

unseeable. He missed her music, her flowers, the once-familiar fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies. Now she barely got out of bed to walk through the rooms with a confused air, as if she didn't recognise anything; she was too thin, and her sunken eyes were circled with shadows. Her canvases, which once were explosions of colour, sat forgotten on their easels, and her oil paints dried in their tubes. His mother seemed to have shrunk; she was little more than a silent ghost.

Language Paper 1 SAM 4 – Questions

1. Read again the first part of the source from lines 1 to 5.

List four things about the bird in Alex's nightmare from this part of the source. [4 marks]

2. Extract:

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

How does the writer use language here to describe the effects of the storm? [8 marks]

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

3. You now need to think about the whole of the source.

This text is taken from the beginning of a novel.

How is the text structured to interest you as a reader? [8 marks]

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

4. Focus this part of your answer on the second half of the source from line 16 to the end.

A student said 'This part of the story, set during breakfast time, shows that Alex is struggling to cope with his mother's illness.'

To what extent do you agree? [20 marks]

In your response, you could:

- consider your own impressions of Alex
- evaluate how the writer shows that Alex is struggling to cope
- support your response with references to the text.

5.

Write a description of a stormy sea as suggested by this picture:



Or:

Write a story that begins with the sentence: 'This was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad.'

Language Paper 1 November 2019

21st Century prose fiction. 'The Silent Land' by Graham Joyce. An extract from the beginning of a novel written in 2010.

A young married couple, Zoe and Jake, are on a skiing holiday in the French Pyrenean mountains.

1 It was snowing again. Gentle six-pointed flakes from a picture book were settling on her jacket
5 sleeve. The mountain air prickled with ice and the smell of pine resin. Several hundred metres below lay the dark outline of Saint-Bernard-en-Haut, their Pyrenean resort village; across to the west, the irregular peaks of the mountain range.

Zoe pulled the air into her lungs, feeling the cracking cold of it before letting go. And when the mountain seemed to nod and sigh back at her, she almost thought she could die in that place, and happily.

9 If there are few moments in life that come as clear and as pure as ice, when the mountain breathed back at her, Zoe knew that she had trapped one such moment and that it could never be taken away. Everywhere was snow and silence. Snow and silence; the complete arrest of life; a rehearsal and a pre-echo of death. She pointed her skis down the hill. They looked like weird talons of brilliant red and gold in the powder snow as she waited, ready to swoop. I am
14 alive. I am an eagle.

15 The sun was up now; in a few minutes there would be more skiers to break the eerie morning spell. But right now they had the snow and the morning entirely to themselves.

There was a whisper behind her. It was the effortless track of Jake's skis as he came over the ridge and caught up with her.

20 'This is perfection.'

'You ready to go?' she asked.

'Yep. Let's do it.'

They'd got up early to beat the holiday-making hordes for this first run of the morning. Because this – the tranquillity, the silence, the undisturbed snow and the feeling of proximity to an eagle's flight – was what it was all about. Jake hit the west side of the steep but broad slope and she took the east, carving matching parallel tracks through the fresh snow.

But at the edge of the slope, near the curtain of trees, she felt a small slab of snow slip from underneath her. It was like she'd been bucked, so she took the fall-line* to recover her balance. Before she'd dropped three hundred metres, the whisper of her skis was displaced by a rumble.

Zoe saw at the periphery of her vision that Jake had come to a halt at the side of the piste and was looking back up the slope. Irritated by the false start they'd made, she etched a few turns before skidding to a halt and turning to look back at her husband.

The rumble became louder. There was a pillar of what looked like grey smoke unfurling in silky banners at the head of the slope, like the heraldry of armies. It was beautiful. It made her smile. Then her smile iced over. Jake was speeding straight towards her. His face was rubberised and he mouthed something as he flew at her.

'Get to the side! To the side!'

She knew now that it was an avalanche. Jake slowed, batting at her with his ski pole. 'Get into the trees! Hang on to a tree!'

The rumbling had become a roaring in her ears, drowning Jake's words. She pushed herself down the fall-line, scrambling for traction, trying to accelerate away from the roaring cloud breaking behind her like a tsunami at sea. Jagged black cracks appeared in the snow in front of her. She angled her skis towards the side of the slope, heading for the trees, but it was too late. She saw Jake's black suit go bundling past her as he was turned by the great mass of smoke and snow. Then she too was punched off her feet and carried through the air, twisting, spinning, turning in the white-out. She remembered something about spreading her arms around her head. For a few moments it was like being agitated inside a washing machine, turned head over heels a few times, until at last she was dumped heavily in a rib-cracking fall. Then there came a chattering noise, like the amplified jaws of a million termites chewing on wood. The noise itself filled her ears and muffled everything, and then there was silence, and the total whiteness faded to grey, and then to black.

1. Read again the first part of the source, from lines 1 to 5.

List four things about Zoe's surroundings from this part of the source.

2. Extract:

If there are few moments in life that come as clear and as pure as ice, when the mountain breathed back at her, Zoe knew that she had trapped one such moment and that it could never be taken away. Everywhere was snow and silence. Snow and silence; the complete arrest of life; a rehearsal and a pre-echo of death. She pointed her skis down the hill. They looked like weird talons of brilliant red and gold in the powder snow as she waited, ready to swoop. I am alive. I am an eagle.

How does the writer use language here to describe Zoe's feelings?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

3. This text is from the beginning of a novel.

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

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

4. Focus this part of your answer on the second part of the source, from line 28 to the end.

A student said, 'In this part of the story, where Zoe and Jake are caught in the avalanche, I can't believe Zoe is so slow to react to the warning signs because, in the end, the situation sounds really dangerous.' To what extent do you agree?

In your response, you could:

- consider Zoe's reactions in this part of the story
- evaluate how the writer makes the situation sound dangerous
- support your response with references to the text.

5.

Write a story about a magical world as suggested by this picture:

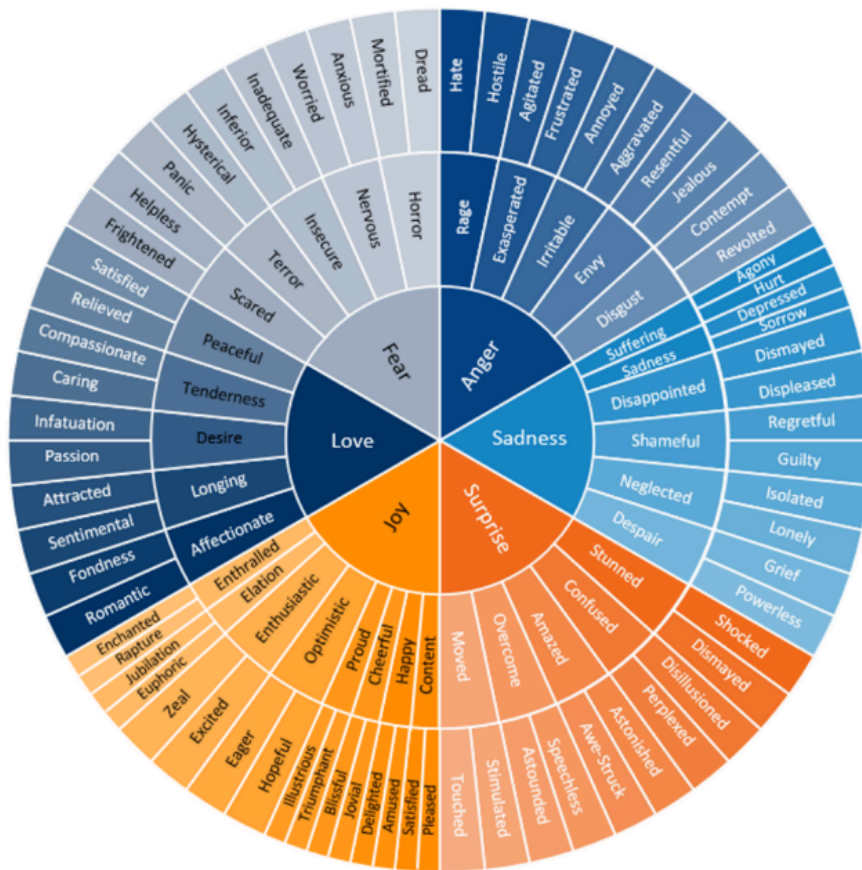


or

Describe a place you think is beautiful.

Upgrade Your Vocabulary

Strong / Powerful	Weak / Powerless	Abstract Nouns	Verbs for Analysis	Positive Adjectives	Negative Adjectives
Dominant Overpowering Overwhelming Unescapable Violent Aggressive Manipulative Shrewd Cunning Confident Almighty Omnipotent Relentless Unstoppable Ongoing Inevitable Untameable	Submissive Disempowered Underwhelming Helpless Vulnerable Timid Unbearable Quivering Agonising Defenceless Incapable Incompetent Disenfranchised Exploited Deteriorating Confined	Joy Hopefulness Candour Optimism Unease Trepidation Anxiety Loyalty Innocence Danger Heroism Beauty Independence Patience Freedom Fate Reality	Suggests Highlights Indicates Reinforces Emphasises Promotes Conveys Exhibits Supports Exemplifies Displays Builds Embodies Explores Illustrates Reveals Exposes Encapsulates	Delightful Amiable Unobjectionable Victorious Blissful Ethereal Comforting Mystifying Tantalising	Unpleasant Insufferable Loathsome Grotesque Repulsive Irritating Tiring Gruelling Callous
Positive Verbs	Negative Verbs	Adverbs	Intensifiers	Superlatives	Imperatives
Unite Adore Feast Evolve Serve Honour Cherish Pioneer Reassure	Abhor Loathe Chide Scold Reprimand Coerce Agitate Spew Lament Invade	Deliberately Gleefully Gracefully Doubtfully Obediently Eagerly Blindly Hungrily Boldly Inquisitively Perfectly Solemnly Faithfully Justly Promptly Rapidly Foolishly Defiantly Fortunately	Amazingly Astoundingly Dreadfully Especially Exceptionally Extremely Frightfully Incredibly Insanely Moderately Outrageously Radically Remarkably Somewhat Strikingly Supremely Terrifically Uncommonly Unusually	Bitterest Bloodiest Brightest Coldest Cruellest Darkest Deadliest Fiercest Greatest Largest Likeliest Saddest Smallest Sourest Strictest Strongest Toughest Weakest Worthiest	Imagine Think Picture Stop Challenge Reach Share Believe Take Rise Own Consider Question Accept Applaud



Feelings Wheel Source: The Junto Institute

Question 5 – Brilliant Sentences	
Comma sandwich: a sentence with an embedded clause	The sun, which had been absent for days, shone steadily in the sky.
The more, more, more sentence	The more he worried, the more he felt uncomfortable, the more he wanted to leave the room.
The less, less, less sentence	The less I tried, the less I cared, the less I got.
Sentence, comma and list of verbs ending in -ing	The road unspooled on and on, rising, falling, rising, turning, falling.
Comparative (-er), more, more sentence	Every day, Kitty felt smaller, more ugly, more useless
Three adjective 'of' / 'to' / 'that' (etc) sentence	I felt full, full of food, full of bad television, full of incessant chat.
Colons to clarify	A strange hint of something filled his nostrils and made his stomach lurch: it was blood.
Two similes sentence	It could have been Esther's, as black as jet, as dark as the night
The three verb sentence	The monster pushed, crashed, smashed its way through.
Fortunately / Unfortunately paired sentences	Unfortunately, the door was locked. Fortunately, there was a catflap just big enough for him to fit through.
Start with a preposition (under, by, near, beneath, over)	Under the moon, the river snaked its way to the sea.
So, so sentence	There was one item, so small, so unrecognisable, it didn't register.
Verb -ed opening	Wracked with fear, Tommy crept slowly towards the door. Scared for her life, Anna searched frantically for the key.

Whoever/ Whenever	Whoever had been at the scene, whenever they had been there, it was clear something very sinister had taken place.
Adjectives at the start sentence	Cold and hungry, Martin waited for someone to take pity on him.
Not only but also sentence	Not only was he cold, hungry and tired, but the chance of him being discovered would also increase.
Action followed by detail sentence	He shrugged, heavy shouldered.
-ing clause before the main sentence	Having no choice about it, Chris decided to agree with her.
However after the first word sentence	People, however, were watching gobsmacked.
The 'as if verb' sentence	He pulled absently at some grass, as if searching for memories.
Three adjectives at the start sentence	Ruthless, dangerous, lethal, the animal leaps for its prey.
Almost, almost, when sentence	I was almost there, almost asleep, when I heard footsteps coming, then the sound of someone breathing close by.
The Loose Sentence (an independent clause followed by a series of phrases)	It was a happy summer at the zoo, the zebras romping, the giraffes grazing, the elephants trumpeting, and the lure of a drippy popsicle on a hot day beckoning me to the snack bar.
The personification, 5 commas and 3 x 'to' sentence	Harsh white walls frown at the monotone uniformed prisoners, men with bleached faces and no eyes threaten and guns hover, thunderously muted, waiting for someone to move, to think, to die.
Start with a simile sentence	Like a ghost caught in a fan, he spun round and round on the roundabout.

Vocabulary Collector: Group vocabulary around particular things, eg. the sea

Language Paper 1



Name: _____
Class: _____
Teacher: _____

1. Title Page
2. LP1 + LP2 Overview
3. LP1 Big Questions
4. Sentence Starters
5. Q5 Structure
6. Brilliant Sentences
7. Brilliant Sentences
8. Upgrade your Vocabulary
9. Question 1. Brighton Rock
10. Question 1. Breakdown + Example Answers
11. Question 1. Practice Extracts
12. Question 1. Practice Questions
13. Writer's Methods
14. Question 2. Breakdown + Mark Scheme
15. Question 2. Example Answers
16. Question 2. Example Answers
17. Question 2. The Bourne Identity
18. Question 2. Practice Question
19. Question 2. A Dance with Dragons
20. Question 2. Practice Question
21. Question 2. The Deathly Hallows
22. Question 2. Practice Question
23. Question 3. Breakdown + Mark Scheme
24. Question 3. Example Answers
25. Question 3. Example Answers
26. Question 3. The Lovely Bones
27. Question 3. Practice Question
28. Question 3. Jaws
29. Question 3. Practice Question
30. Question 3. Silence of the Lambs
31. Question 3. Practice Question
32. Question 4. Breakdown + Mark Scheme
33. Question 4. Example Answers
34. Question 4. Example Answers
35. Question 4. The Road
36. Question 4. Practice Question
37. Question 4: Fahrenheit 451
38. Question 4: Practice Question
39. Question 4. Salem's Lot
40. Question 4. Practice Question
41. Question 5. AO5 Skills
42. Question 5. AO6 Skills
43. Question 5. AO5 Mark Scheme
44. Question 5. Breakdown + AO6 Mark Scheme
45. Question 5. Example Answer
46. Question 5. Example Answer
47. Full Paper: The Da Vinci Code
48. Full Paper: The Da Vinci Code
49. Full Paper: Section A Questions
50. Full Paper: Section B Questions
51. Question 5. Practice Questions

SECTION A: 40 marks – answer questions on one fictional text

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

Read again the first part of the source, Items 1 to 7.
List four things from this part of the text about the weather in Cornwall. (4 marks)

- _____
- _____
- _____
- _____

Q1: 4 marks
Write 4 statements

Q1
Look in detail at the extract from Items 8 to 10 of the source.
The poet came to Cornwall at a time when the roads were still unimproved and the weather was often very hot. He was struck by the beauty of the landscape and the people. He wrote the following poem.
The poem is written in a traditional form. It is a sonnet. It has 14 lines. It is written in iambic pentameter. It has a rhyme scheme of ABAB CDCD EFEF GG.
The poet's main purpose in writing the poem is to describe the beauty of the landscape and the people. He also wants to express his own feelings about the place.
The poet uses a variety of poetic devices to create a vivid picture of the landscape. He uses metaphors, similes, and personification. He also uses a variety of poetic techniques such as alliteration, onomatopoeia, and imagery.
How does the writer use language here to describe the effects of the weather?
You could discuss the writer's choice of:
• words and phrases
• sentence structures and techniques
• literary devices.
(8 marks)

Q2: 8 marks
Analyse language

Q2
You now need to think about the wider of the source.
The text is from the opening of a novel.
How has the writer structured the text to interest you as a reader?
You could write about:
• how the writer uses language to create a sense of atmosphere;
• how and why the writer chooses to focus on the source's language;
• any other structural features that interest you.
(8 marks)

Q3: 8 marks
Analyse structure

Q3
Focus on the part of your answer of the second part of the source. How does it fit in to the whole?
A reader who has read the first part of the source will expect to find the writer's style different to what you have seen in the first part. How does the writer's style in the second part differ from your response, you could:
• write about your own impressions of the characters;
• discuss the writer's use of language;
• support your opinions with references to the text.
(12 marks)

Q4: 20 marks
Evaluate all methods

SECTION B: 40 marks

Section B: Writing
You are advised to spend about 45 minutes on this section.
You are recommended to write a narrative.
You should leave enough time to check your work at the end.

You are going to enter a creative writing competition.
Your entry will be judged by a panel of people of your own age.
Write a description suggested by the picture.
(24 marks for content and organisation
16 marks for language accuracy
40 marks)

Or
Write the opening part of a story about a place that is severely affected by the weather.
(24 marks for content and organisation
16 marks for language accuracy
40 marks)

Q5: 40 mark
Write to describe/ narrate

SECTION A: 40 marks – answer questions on two non-fiction texts

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

Read again the first part of Source A from Items 1 to 10.
Choose four statements below which are true.
If you make an error cross out the whole line.
Crossed-out statements will not count towards your score and will not affect the total.
(4 marks)

A. Most people in Britain ride a bike regularly. (C)
B. Most UK cities are pleased about the number of dangerous incidents for the month. (C)
C. The writer has never had a dangerous incident whilst cycling. (C)
D. The writer lives in south-east London. (C)
E. At the car plant, the writer did not swim. (C)
F. The writer soon caught up with the driver. (C)
G. The writer thought the driver's actions had been pointless. (C)
H. It is safe to read dangerous drivers whilst cycling. (C)

Q1: 4 marks
Choose 4 true statements

Q1
You need to refer to Source A and Source B in this question.
Both sources describe the same city in which drivers believe. Use details from both sources to write a summary of what you understand about the earlier behaviour of the drivers.
(8 marks)

Q2: 8 marks
Summarise the differences

Q2
You now need to refer only to Source B from Items 8 to 10.
How does the writer use language to describe his first experiences of cycling?
(12 marks)

Q3: 12 marks
Analyse language

Q3
For this question, you need to refer to the whole of Source A, together with the whole of Source B.
Compare how the writers convey their similar perspectives on cycling in the city in your answer. You could:
• compare their similar perspectives on cycling in the city;
• compare the methods the writers use to convey their perspectives;
• support your response with references to both texts.
(16 marks)

Q4: 16 marks
Compare writer's attitudes

SECTION B: 40 marks

Section B: Writing
You are advised to spend about 45 minutes on this section.
You are recommended to write a narrative.
You should leave enough time to check your work at the end.

Care are sunny, dry, windy and droughty droughts. They should be learned from of Britain and city centres, acting people to work and type of people.
Write a letter to the Minister for Transport arguing your point of view on the statement.
(12 marks for content and organisation
16 marks for language accuracy
40 marks)

You are advised to plan your answer to Question 5 before you start to write.

Q5: 40 marks
Write from a viewpoint

Language Paper 1 Big Questions

Question 1

What is explicit information?

Question 2

How does the writer use language to create and shape meaning?

Question 3

What is the writer showing us and why at that specific point in the text?

Question 4

How do you analyse evidence from the text to sustain and justify an evaluative point of view?

Question 5

How do you manipulate language to have a desired effect on the reader?

Q2 – Language Analysis [8 marks] max. 12 mins

Min. x2 Paragraphs:

The writer presents...

This is illustrated... “_____.”

This suggests...

The [noun/adjective/verb/adverb etc] “_____” has connotations of...

This creates the impression...

This creates an image of...

This contrasts with...

Q3 – Structure Analysis [8 marks] max. 12 mins

Where □ What □ Why [First, Next, Then, Finally]:

At the beginning of the extract, the writer... [+ Q]

The writer does this to make the reader aware of...

This engages the reader because...

In the middle of the extract, the writer... [+ Q]

The writer does that at this moment in the extract to make the reader aware of...

This engages the reader because...

At the end of the extract, the writer... [+ Q]

The writer does this to leave the reader thinking...

This engages the reader because...

Q4 – Evaluation [20 marks] max. 25 mins

Min. x3 Paragraphs:

I agree/partially agree with/might challenge the students' statement because...

This is illustrated... “_____.”

This suggests...

The [noun/adjective/verb/adverb etc] creates the impression...

This creates an image of...

This helps to convey the idea that...

This contrasts with...

NARRATIVE AND DESCRIPTIVE WRITING

DROP

The 'drop' is the beginning of the narrative or descriptive piece. In this section, you immediately immerse the reader in the scene of the story - this should be dramatic, evocative, shocking and original. The goal is to capture the reader's attention and create a strong starting point for your piece.

ZOOM

After the initial 'drop', you 'zoom in/out' on specific details. This is where you provide more information about something that is significant to the plot. Zooming in/out allows you to begin detailing the events of the plot so that the reader can start to piece together the narrative.

FLASH

The 'flash' can either be a moment of action, tension, or change in your narrative, or a flashback/forward. It's a pivotal point in the story that drives the plot forward or adds depth to the description. This section should be concise and impactful, creating a sense of excitement, conflict, or revelation.

ECHO

The 'echo' is the conclusion of your narrative. It's where you provide some sort of closure to the story. You can revisit the initial scene or theme introduced in the 'drop' and offer insights, emotions, or a sense of resolution. The echo leaves a lasting impression on the reader and ties the piece together.

Question 5 – Brilliant Sentences	
Comma sandwich: a sentence with an embedded clause	The sun, which had been absent for days, shone steadily in the sky.
The more, more, more sentence	The more he worried, the more he felt uncomfortable, the more he wanted to leave the room.
The less, less, less sentence	The less I tried, the less I cared, the less I got.
Sentence, comma and list of verbs ending in -ing	The road unspooled on and on, rising, falling, rising, turning, falling.
Comparative (-er), more, more sentence	Every day, Kitty felt smaller, more ugly, more useless
Three adjective 'of' / 'to' / 'that' (etc) sentence	I felt full, full of food, full of bad television, full of incessant chat.
Colons to clarify	A strange hint of something filled his nostrils and made his stomach lurch: it was blood.
Two similes sentence	It could have been Esther's, as black as jet, as dark as the night
The three verb sentence	The monster pushed, crashed, smashed its way through.
Fortunately / Unfortunately paired sentences	Unfortunately, the door was locked. Fortunately, there was a catflap just big enough for him to fit through.
Start with a preposition (under, by, near, beneath, over)	Under the moon, the river snaked its way to the sea.
So, so sentence	There was one item, so small, so unrecognisable, it didn't register.
Verb -ed opening	Wracked with fear, Tommy crept slowly towards the door. Scared for her life, Anna searched frantically for the key.
Whoever/ Whenever	Whoever had been at the scene, whenever they had been there, it was clear something very sinister had taken place.
Adjectives at the start sentence	Cold and hungry, Martin waited for someone to take pity on him.

Question 5 – Brilliant Sentences

Not only but also sentence	Not only was he cold, hungry and tired, but the chance of him being discovered would also increase.
The deliberation sentence	Sandwich, hot dog, salad - which would he choose?
Action followed by detail sentence	He shrugged, heavy shouldered.
-ing clause before the main sentence	Having no choice about it, Chris decided to agree with her.
However after the first word sentence	People, however, were watching gobsmacked.
The 'as if verb' sentence	He pulled absently at some grass, as if searching for memories.
Three adjectives at the start sentence	Ruthless, dangerous, lethal, the animal leaps for its prey.
Almost, almost, when sentence	I was almost there, almost asleep, when I heard footsteps coming, then the sound of someone breathing close by.
The Loose Sentence (an independent clause followed by a series of phrases)	It was a happy summer at the zoo, the zebras romping, the giraffes grazing, the elephants trumpeting, and the lure of a drippy popsicle on a hot day beckoning me to the snack bar.
The personification, 5 commas and 3 x 'to' sentence	Harsh white walls frown at the monotone uniformed prisoners, men with bleached faces and no eyes threaten and guns hover, thunderously muted, waiting for someone to move, to think, to die.
Start with a simile sentence	Like a ghost caught in a fan, he spun round and round on the roundabout.

Upgrade Your Vocabulary

Strong / Powerful	Weak / Powerless	Abstract Nouns	Verbs for Analysis
Dominant Overpowering Overwhelming Unescapable Violent Aggressive Manipulative Shrewd Cunning Confident Almighty Omnipotent Relentless Unstoppable Ongoing Inevitable Untameable	Submissive Disempowered Underwhelming Helpless Vulnerable Timid Unbearable Quivering Agonising Defenceless Incapable Incompetent Disenfranchised Exploited Deteriorating Confined	Joy Hopefulness Candour Optimism Unease Trepidation Anxiety Loyalty Innocence Danger Heroism Beauty Independence Patience Freedom Fate Reality	Suggests Highlights Indicates Reinforces Emphasises Promotes Conveys Exhibits Supports Exemplifies Displays Builds Embodies Explores Illustrates Reveals Exposes Encapsulates
Positive Adjectives	Negative Adjectives	Positive Verbs	Negative Verbs
Delightful Amiable Unobjectionable Victorious Blissful Ethereal Comforting Mystifying Tantalising	Unpleasant Insufferable Loathsome Grotesque Repulsive Irritating Tiring Gruelling Callous	Unite Adore Feast Evolve Serve Honour Cherish Pioneer Reassure	Abhor Loathe Chide Scold Reprimand Coerce Agitate Spew Lament Invade
Adverbs	Intensifiers	Superlatives	Imperatives
Deliberately Gleefully Gracefully Doubtfully Obediently Eagerly Blindly Hungrily Boldly Inquisitively Perfectly Solemnly Faithfully Justly Promptly Rapidly Foolishly Defiantly Fortunately	Amazingly Astoundingly Dreadfully Especially Exceptionally Extremely Frightfully Incredibly Insanely Moderately Outrageously Radically Remarkably Somewhat Strikingly Supremely Terrifically Uncommonly Unusually	Bitterest Bloodiest Brightest Coldest Cruellest Darkest Deadliest Fiercest Greatest Largest Likeliest Saddest Smallest Sourest Strictest Strongest Toughest Weakest Worthiest	Imagine Think Picture Stop Challenge Reach Share Believe Take Rise Own Consider Question Accept Applaud

Q 1

Brighton Rock



It is 1938, in the popular seaside resort of Brighton on a Bank Holiday. Hale, playing the part of Kolly Kibber, works for The Daily Messenger newspaper giving out cards for prizes to the holiday crowd. But he has something else on his mind.

HALE knew, before he had been in Brighton three hours, that they meant to murder him. With his inky fingers and his bitten nails, his manner cynical and nervous, anybody could tell he didn't belong – belong to the early summer sun, the cool Whitsun wind off the sea, the holiday crowd.

They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed. For he had to stick closely to a programme: from ten till eleven Queen's Road and Castle Square, from eleven till twelve the Aquarium and Palace Pier, twelve till one the front between the Old Ship and West Pier, back for lunch between one and two in any restaurant he chose round the Castle Square, and after that he had to make his way all down the parade to West Pier and then to the station by the Hove streets.

Advertised on every Messenger poster: "Kolley Kibber in Brighton today". In his pocket he had a packet of cards to distribute in hidden places along his route: those who found them would receive ten shillings from the Messenger, but the big prize was reserved for who-ever challenged Hale in the proper form of words and with a copy of the Messenger in his hand: "You are Mr. Kolley Kibber. I claim the Daily Messenger prize."

This was Hale's job to keep doing his duty until a challenger released him, in every seaside town in turn: yesterday Southend, today Brighton, tomorrow –

He drank his gin and tonic hastily as a clock struck eleven, and moved out of Castle Square. Kolley Kibber always played fair, always wore the same kind of hat as in the photograph the Messenger printed, was always on time. Yesterday in Southend he had been unchallenged: the paper liked to save its guineas3 occasionally but not too often. It was his duty today to be spotted and it was his inclination too. There were reasons why he didn't feel too safe in Brighton, even in a Whitsun crowd.

He leant against the rail near the Palace Pier and showed his face to the crowd as it uncoiled endlessly past him, like a twisted piece of wire, two by two, each with an air of sober and determined gaiety. They had stood all the way from Victoria in crowded carriages, they would have to wait in queues for lunch, at midnight half asleep they would rock back in trains an hour late to the cramped streets and the closed pubs and the weary walk home. With immense labour and immense patience they extricated from the long day the grain of pleasure: this sun, this music, the rattle of the miniature cars, the ghost train diving between the grinning skeletons under the Aquarium promenade, the sticks of Brighton rock, the paper sailors caps.

Nobody paid any attention to Hale; no one seemed to be carrying a Messenger. He deposited one of his cards carefully on the top of a little basket and moved on, with his bitten nails and his inky fingers, alone.

Q 1 Breakdown

0 1

Read again the first part of the source, **lines 1 to 3**.

List **four** things from this part of the source about Hale.

EXAMPLE ANSWERS

Student A

It was summer
He had inky fingers
He was in Brighton
He had bitten nails

Student B

He knew he was going to be murdered
He had a cynical manner
He didn't belong to the Whitsun crowd
He was playing the part of Kolly Kibber

Student C

He had been writing with an inky pen
It was windy
Bitten nails
He likes gin and tonics

Q 1

PRACTICE



This extract is from a novel by Yann Martel. In this section the central character, Pi, is on a sinking ship. The ship is carrying the animals belonging to Pi's father, who owns a zoo.

Life of Pi

Inside the ship, there were noises. Deep structural groans. I stumbled and fell. No harm done. I got up. With the help of the handrails I went down the stairwell four steps at a time. I had gone down just one level when I saw water. Lots of water. It was blocking my way. It was surging from below like a riotous crowd, raging, frothing and boiling. Stairs vanished into watery darkness. I couldn't believe my eyes. What was this water doing here? Where had it come from? I stood nailed to the spot, frightened and incredulous and ignorant of what I should do next. Down there was where my family was.

I ran up the stairs. I got to the main deck. The weather wasn't entertaining any more. I was very afraid. Now it was plain and obvious: the ship was listing badly. And it wasn't level the other way either. There was a noticeable incline going from bow to stern. I looked overboard. The water didn't look to be eighty feet away. The ship was sinking. My mind could hardly conceive it. It was as unbelievable as the moon catching fire.

This extract is from a novel by F Scott Fitzgerald. In this section the narrator describes the extravagant parties held by his rich neighbour.

The Great Gatsby

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon* scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

This extract is from the opening of a novel by Robert Galbraith (JK Rowling).

The Cuckoo's Calling

The buzz in the street was like the humming of flies. Photographers stood massed behind barriers patrolled by police, their long-snouted cameras poised, their breath rising like steam. Snow fell steadily on to hats and shoulders; gloved fingers wiped lenses clear. From time to time there came outbreaks of desultory* clicking, as the watchers filled the waiting time by snapping the white canvas tent in the middle of the road, the entrance to the tall red-brick apartment block behind it, and the balcony on the top floor from which the body had fallen.

Q1. Read again the first part of the Source (Life of Pi) from **lines 1 to 12.**

List **four** things from this part of the text about the ship.

- 1.
- 2.
- 3.
- 4.

Q1. Read again the first part of the Source (The Great Gatsby) from **lines 1 to 8.**

List **four** things from this part of the text about what goes on at the neighbour's house.

- 1.
- 2.
- 3.
- 4.

Q1. Read again the first part of the Source (The Cuckoo's Calling) from **lines 1 to 5.**

List **four** things from this part of the text about the scene in the street.

- 1.
- 2.
- 3.
- 4.

Writer's Methods: Language and Structure Techniques

For questions 2, 3 and 4, you will need to be able to identify the way the writer uses language and structure techniques to convey meaning.

Think about language as the choices the writer makes to provide descriptive detail to a text. Structure is the framework that the text is written in.

Language (Q2)	Structure (Q3)

Q 2 Breakdown

0 2

Look in detail at this extract from lines 4 to 11 of the source:

(Extract in question paper)

How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

QUESTION 2:

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.

This question assess Language, i.e: Words/Phrases/Language Features/Language Techniques/Sentence Forms

Level	Skills Descriptors
Level 4 Detailed, perceptive analysis 7-8 marks	Shows detailed and perceptive understanding of language: <ul style="list-style-type: none"> • Analyses the effects of the writer's choices of language • Selects a judicious range of textual detail • Makes sophisticated and accurate use of subject terminology
Level 3 Clear, relevant explanation 5-6 marks	Shows clear understanding of language: <ul style="list-style-type: none"> • Clearly analyses the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology
Level 2 Some attempts 3-4 marks	Shows some understanding of language: <ul style="list-style-type: none"> • Attempts to comment on the effect of language • Selects some relevant quotations • Uses some terminology, not always appropriately
Level 1 Simple, limited comment 1-2 marks	Shows simple awareness of language: <ul style="list-style-type: none"> • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology
Level 0 No marks	No comments offered on the use of language Nothing to reward

Q 2

EXAMPLE ANSWERS

(Brighton Rock)

0 2

Look in detail at this extract from lines 4 to 11 of the source:

(Extract in question paper)

How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Student A

The first paragraph consists of a single complex sentence which rolls out a list of sights, perhaps suggesting the onward movement of the crowd on the tram as they make their way into Brighton. The idea that, for the crowd, this is a pilgrimage, is suggested by the biblical noun, 'multitudes' and that their 'bewilderment' is partly due to their disorientation at seeing the sights of Brighton set out before them – their paradise for the day.

The simile 'like a pale Victorian watercolour' suggests that it is a beautiful sight to behold. The adjective 'pale' might imply that is a very old and antiquated town. However, it also has connotations of fading away or even death which could foreshadow Hale's murder; this might imply that Brighton has a darker side to it. However, Present participle verbs such as 'playing', 'advertising' and 'drinking' suggest that Brighton is filled with activity, much of it of a pleasurable nature.

The attractiveness of Brighton is shown in the next paragraph in which the vast amount of people is illustrated with the number 'fifty thousand'. Also the fact that Hale, someone who considers his life to be in danger, managed to give 'himself up' and enjoy his time there signifies that Brighton has the power to entertain the most anxious of minds.

Mark out 8:

Student B

The writer says that 'Fifty thousand people besides himself were down for the day'. The words 'fifty thousand' emphasise that it was very crowded on that day and that Hale was just one of them.. The writer also use a simile 'the cream houses ran away into the west like a pale Victorian watercolour'. This is a good simile because it describes Brighton really well.

Mark out 8:

Student C

The opening complex sentence includes a list of what the crowd experienced as they arrived in Brighton. The writer uses the noun 'multitudes' to suggest that there are thousands of visitors, packed together, and the verb 'rocked' gives the idea that they were swaying from side to side on the tops of the 'little trams', making the reader think that it was a bit dangerous. This is relieved with the description, 'fresh and glittering air', which sounds healthy and exciting – just what the crowd have come to Brighton for.

Mark out 8:

The simile 'like a pale Victorian watercolour also makes the town seem picturesque and attractive and the long list of things that are happening makes it seem busy and exciting.

Student D

The words 'every five minutes' emphasises how often the crowd arrived on that day and shows how busy it would have been in Brighton. The verb 'rocked' suggests that the 'little trams' were so crowded they were swaying from side to side. When they got off the trams, the crowd were 'bewildered' because they weren't sure where they were in Brighton so it makes us feel sorry for them.

Mark out 8:

Q 2

The Bourne Identity



This is the opening to a novel about a man called Jason Bourne. After the events in this extract, he is pulled out of the water by fishermen. He is unconscious and has no memory. The man who treated him on the fishing trawler finds a metal capsule hidden under his skin that identifies him as an American spy.

The trawler plunged into the angry swells of the dark, furious sea like an awkward animal trying desperately to break out of an impenetrable swamp. The waves rose to goliath heights, crashing into the hull with the power of raw tonnage; the white sprays caught in the night sky cascaded downward over the deck under the force of the night wind. Everywhere there were the sounds of inanimate pain, wood straining against wood, ropes twisting, stretched to the breaking point. The animal was dying.

Two abrupt explosions pierced the sounds of the sea and the wind and the vessel's pain. They came from the dimly lit cabin that rose and fell with its host body. A man lunged out of the door grasping the railing with one hand, holding his stomach with the other.

A second man followed, the pursuit cautious, his intent violent. He stood bracing himself against the cabin door; he raised a gun and fired. And again.

The man at the railing whipped both his hands up to his head, arching backward under the impact of the fourth bullet. The trawler's bow dipped suddenly into the valley of two giant waves, lifting the man off his feet; he twisted to his left, unable to take his hands away from his head. The boat surged upward, bow and midships more out of the water than in it, sweeping the figure in the doorway back into the cabin; a fifth gunshot fired wildly. The wounded man screamed, his hands now lashing out at anything he could grasp, his eyes blinded by blood and the unceasing spray of the sea. There was nothing he could grab, so he grabbed at nothing; his legs buckled as his body lurched forward. The boat rolled violently leeward and the man plunged over the side into the madness of the darkness below.

He felt rushing water envelop him, swallowing him, sucking him under, and twisting him in circles, then propelling him up to the surface – only to gasp a single breath of air. A hasp and he was under again.

And there was heat, a strange moist heat at his temple that seared through the freezing water that kept swallowing him, a fire where no fire should burn. There was ice, too; an ice-like throbbing in his stomach and his legs and his chest, oddly warmed by the cold sea around them. He felt these things, acknowledging his own panic as he felt them. He could see his own body twisting and turning, arms and feet working frantically against the pressures of the whirlpool. He could feel, think, see, perceive panic and struggle – yet strangely there was peace. It was the calm of the observer, the uninvolved observer, separate from the events, knowing of them but not essentially involved.

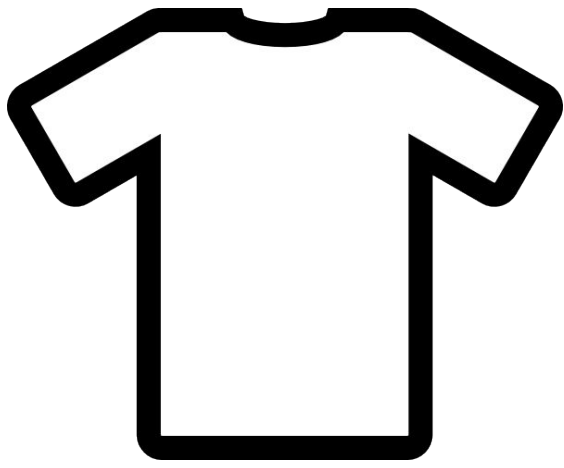
Then another form of panic spread through him, surging through the heat and the ice and the uninvolved recognition. He could not submit to peace! Not yet! It would happen any second now; he was not sure what it was, but it would happen. He had to *be* there!

He kicked furiously, clawing at the heavy walls of water above, his chest burning. He broke surface, thrashing to stay on top of the black swells. *Climb up! Climb up!*

A monstrous rolling wave accommodated; he was on the crest, surrounded by pockets of foam and darkness. Nothing. *Turn! Turn!*

It happened. The explosion was massive; he could hear it through the clashing waters and the wind, the sight and the sound somehow his doorway to peace. The sky lit up like a fiery diadem and within that crown of fire, objects of all shapes and sizes were blown through the light into the outer shadows.

He had won. Whatever it was, he had won.



Question 2: how does the writer use language to describe the fight?

You could include the writer's choice of:

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



[8 marks]

The man at the railing **whipped both his hands up to his head**, arching backward under the impact of the fourth bullet. The trawler's bow dipped suddenly into the valley of two giant waves, lifting the man off his feet; he twisted to his left, unable to take his hands away from his head. The boat surged upward, bow and midships more out of the water than in it, sweeping the figure in the doorway back into the cabin; a **fifth gunshot fired wildly**. The **wounded man screamed**, his hands now **lashing out at anything he could grasp**, his eyes **blinded by blood** and the unceasing spray of the sea. There was nothing he could grab, so he grabbed at nothing; his legs buckled as his body lurched forward. The boat rolled violently leeward and the man plunged over the side into the madness of the darkness below.

Terminology	Evidence	Effect
Verb	Whipped Lashing	Panic Fear Aggression Violent Desperation Vulnerable
Adverb	Wildly	Animalistic Untamed Uncontrollable Impulsive
Verb	Wounded...screamed	Helpless Agony Chaotic Distress Weakness
Alliteration (plosive)	Blinded by blood	Sounds like the bullets (imitates/echo) Illustrates the sheer amount of blood loss Unable to see Deprivation of the sense of being able to see - vulnerable

Q 2

A Dance with Dragons



Dany is Queen of Meereen and is named the 'mother' of three dragons – one of which is called Drogon. In this chapter, she and her fiancé, Belwas, are watching a gladiatorial match between a single soldier and a boar.

Dany could hear the boar snorting, the shouts of the spearmen, the *crack* of the pitmaster's whip. She stood up, unable to take anymore.

'Sweet lady, no.' Whined Belwas. 'Stay only a while longer. For the folly, and one last match. Close your eyes, no one will see. They will be watching Belaquo and Ghogor. This is no time for –'

A shadow rippled across his face.

The tumult and the shouting died. Ten thousand voices stilled. Every eye turned skyward. A warm wind brushed Dany's cheeks, and above the beating of her heart she heard the sound of wings. Two spearmen dashed for shelter. The pitmaster froze where he stood. The boar went snuffling back to Barsena. Strong Belwas gave a moan, stumbled from his seat, and fell to his knees.

Above them all the dragon turned, dark against the sun. His scales were black, his eyes and horns and spinal-plates blood red. Ever the largest of her three, in the wild Drogon had grown larger still. His wings stretched twenty feet from tip to tip, black as jet. He flapped them once as he swept back above the sands, and the sound was like a clap of thunder. The boar and Barsena raised their heads . . . and flame engulfed them, black fire shot with red. Dany felt the wash of heat thirty feet away. The beast's dying scream sounded almost human. Drogon landed on the carcass and sank his claws into the smoking flesh. As he began to feed, he made no distinction between Barsena and the boar.

'Oh, gods, he's *eating her!*' Someone screamed in terror.

One man took it on himself to be the hero. He darted forward, his boar spear in his hands. Red sand kicked up beneath his heels, and shouts rang out from the seats. Drogon raised his head, blood dripping from his teeth. The hero leapt onto his back and drove the iron spear point down at the base of the dragon's long scaled neck.

Drogon and Dany screamed as one.

The hero leaned into his spear, using his weight to twist the point in deeper. Drogon arched upward with a hiss of pain. His tail lashed sideways. She watched his head crane around at the end of that long serpentine neck, saw his black wings unfold. The dragonslayer lost his footing and went tumbling to the sand. He was trying to struggle back to his feet when the dragon's teeth closed hard around his forearm. 'No' was all the man had time to shout. Drogon wrenched his arm from his shoulder and tossed it aside as a dog might toss a rodent in a rat pit.

Dany jumped into the pit and rushed towards her poor dragon. Spearmen rallied behind her, cruel intent in their eyes. The hero was jerking on the sand, the bright blood pouring from the ragged stump of his shoulder. As the spearmen closed in, Drogon spat fire, bathing two men in black flame. His tail lashed sideways and caught the pitmaster creeping up behind him, breaking him in two. Another attacker stabbed at his eyes until the dragon caught him in his jaws and tore his belly out.

'Drogon,' Dany screamed, '*Drogon.*'

His head turned. Smoke rose between his teeth. His blood was smoking too, where it dripped upon the ground. He beat his wings again, sending up a choking storm of scarlet sand. Dany stumbled into the hot red cloud, coughing. Drogon roared. The sound filled the pit. A furnace wind engulfed her. The dragon's long scaled neck stretched toward her. When his mouth opened, she could see bits of broken bone and charred flesh between his black teeth. His eyes were molten red pits in which Dany saw her own reflection. He roared again, full in her face, his breath hot enough to blister skin. His long serpentine neck bent like an archer's bow. With a *hissssss*, he spat black fire down at her. Dany darted underneath the flames, shouted at him to stop. His answering roar was full of fear and fury, full of pain. His wings beat once, twice . . . and folded.

Black blood was flowing from the wound where the spear had pierced him, smoking where it dripped onto the scorched sands. Dany vaulted onto the dragon's back, seized the spear, and ripped it out. The point was half-melted, the iron red-hot, glowing. She flung it aside. Drogon twisted under her, his muscles rippling as he gathered his strength. The air was thick with sand. Dany could not see, she could not breathe, she could not think. The black wings cracked like thunder, and suddenly the scarlet sands were falling away beneath her.

Q 2

Harry Potter and the Deathly Hallows



The following extract has been taken from the end of “Harry Potter and the Deathly Hallows”, the final book in J. K. Rowling’s Harry Potter series. In this section of the novel, Harry Potter, the hero of the series, finally kills Voldemort, the villain of the series, ending the Battle of Hogwarts.

A red-gold glow burst suddenly across the enchanted sky above them as an edge of dazzling sun appeared over the sill of the nearest window. The light hit both of their faces at the same time, so that Voldemort’s was suddenly a flaming blur. Harry heard the high voice shriek as he too yelled his best hope to the heavens, pointing Draco’s wand:

“Avada Kedavra!”

“Expelliarmus!”

The bang was like a cannon blast, and the golden flames that erupted between them, at the dead center of the circle they had been treading, marked the point where the spells collided. Harry saw Voldemort’s green jet meet his own spell, saw the Elder Wand fly high, dark against the sunrise, spinning across the enchanted ceiling like the head of Nagini, spinning through the air toward the master it would not kill, who had come to take full possession of it at last. And Harry, with the unerring skill of a Seeker, caught the wand in his free hand as Voldemort fell backward, arms splayed, the slit pupils of the scarlet eyes rolling upward. Tom Riddle hit the floor with a mundane finality, his body feeble and shrunken, the white hands empty, the snakelike face vacant and unknowing. Voldemort was dead, killed by his own rebounding curse, and Harry stood with two wands in his hands, staring down at his enemy’s shell.

One shivering second of silence, the shock of the moment suspends: and then the tumult broke around Harry as the screams and the cheers and the roars of the watchers rent the air. The fierce new sun dazzled the windows as they thundered toward him, and the first to reach him were Ron and Hermione, and it was their arms that were wrapped around him, their incomprehensible shouts that deafened him. Then Ginny, Neville, and Luna were there, and then all the Weasleys and Hagrid, and Kingsley and McGonagall and Flitwick and Spout, and Harry could not hear a word that anyone was shouting, nor tell whose hands were seizing him, pulling him, trying to hug some part of him, hundreds of them pressing in, all of them determined to touch the Boy Who Lived, the reason it was over at last—

The sun rose steadily over Hogwarts, and the Great Hall blazed with life and light. Harry was an indispensable part of the mingled outpourings of jubilation and mourning, of grief and celebration. They wanted him there with them, their leader and symbol, their savior and their guide, and that he had not slept, that he craved the company of only a few of them, seemed to occur to on one. He must speak to the bereaved, clap their hands, witness their tears, receive their thanks, hear the new now creeping in from every quarter as the morning drew on; that the Imperiused up and down the country had come back to themselves, that Death Eaters were fleeing or else being captured, that the innocent of Azkaban were being released at that very moment, and that Kingsley Shacklebolt had been named temporary Minister of Magic.

Avada Kedavra – a spell that kills people.

Expelliarmus – a spell that disarms wizards and witches by taking their wand.

Nagini – Voldemort’s pet snake.

Seeker – a player of the magical sport of Quidditch. This player is responsible for catching a very fast flying golden ball with wings.

Imperiused – people who are under a curse that allows others to control them.

Azkaban – wizard prison.

Q3 Breakdown

0 3

You now need to think about the **whole** of the **source**

This text is from the opening of a novel.

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

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

QUESTION 3:

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.

This question assess how the writer has structured a text. Structural features can be: at a whole text level eg. beginnings/endings/perspective shifts; at a paragraph level eg. topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors
Level 4 Detailed, perceptive analysis 7-8 marks	Shows detailed and perceptive understanding of structural features: <ul style="list-style-type: none"> • Analyses the effects of the writer's choice of structural features • Selects a judicious range of examples • Makes sophisticated and accurate use of subject terminology
Level 3 Clear, relevant explanation 5-6 marks	Shows clear understanding of structural features: <ul style="list-style-type: none"> • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology
Level 2 Clear, relevant explanation 5-6 marks	Shows some understanding of structural features: <ul style="list-style-type: none"> • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately
Level 1 Simple, limited comment 1-2 marks	Shows simple awareness of structural features: <ul style="list-style-type: none"> • Offers simple comment on the effect of structural features • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately
Level 0 No marks	No comments offered on the use of structure Nothing to reward

Q 3

EXAMPLE ANSWERS

(Brighton Rock)

You now need to think about the **whole** of the **source**.

This text is from the opening of a novel.

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

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you. **[8 marks]**

Student A

The opening sentence is what focuses my attention at the beginning. 'Hale knew, before head been in Brighton for three hours, that they meant to murder him' is a very interesting sentence to begin with because it draws the reader in as they want to know why they want to kill him, how he knows that and who 'they' are. It is very vague and immediately hooks the reader in.

The next thing in the extract that interests me as the reader is the way a sentence cuts off in the middle and another paragraph is started with a different focus: 'This was Hale's Job to keep doing his duty until a challenger realised him, in every seaside town in turn: yesterday Southend, today Brighton, tomorrow-' This is effective as it makes the reader think why his destination for the next day was cut off. It could be linking back to the first sentence and Hale believes he will die that day as he knows or thinks some people want to kill him. With this sentence being a paragraph on its own it makes you think that it is isolated and alone, much like Hale appears to be in this extract.

Another sentence which relates to the previous points and interests the reader would be 'it was his duty today to be spotted and it was his inclination too. There were reasons why he didn't feel too safe in Brighton, even in a Whitsun crowd.' This makes the reader question why he doesn't feel safe in Brighton. It makes you wonder if it is because of the 'they' that mean to kill him. This line also shows a contrast as he feels unsafe, scared and anxious when in a peaceful celebration. The end sentence repeats many points of the beginning like his 'bitten nails and inky fingers'. This could be to remind you of that point and may show that they are of some importance but why or how isn't known.

Mark out of 8:

Student B

The writer has used many different techniques to keep the reader interested in the opening of the novel.

At the beginning, the author keeps the focus on Hale and his feelings and emotions about being in Brighton. The writer keeps the sentences at the beginning short to attract the reader attention and to keep interest. As the opening proceeds, the author starts to vary the sentence structure and the use of punctuation.

Mark out of 8:

Student C

The extract begins with a dramatic opening sentence, 'Hale knew... that they meant to murder him.' This has an immediate impact on the reader, as we are as on edge as the character himself, from this foreshadowing of what is to come. The focus of the extract begins with Hale himself and also ends with Hale 'alone' and is connected through the repetition of the description of Hale with 'inky fingers...bitten nails', suggesting Hale is central to the plot.

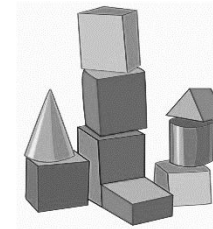
The writer structures the text chronologically to mirror Hale's morning and there are references to his schedule on lines 11-13. This lengthy complex sentence suggest how busy and precise Hale's schedule is. However on lines 21/22 there is a further reference to time in the isolated sentence, 'yesterday', 'today', 'tomorrow-'. The end focus here marks a complete contrast and change of tone in the extract. The writer goes on to present a contrasting picture of the seaside town than the one before. This juxtaposition suggests that Brighton is a different place for Hale than it is for holiday makers.

We are left alone with the solitary image of Hale 'alone' – bringing the focus back to his character and whetting our appetite for the action to unfold and our questions as to who 'they' are to be answered.

Mark out of 8:

Q 3

The Lovely Bones



The extract below is the opening of a novel.

My name was Salmon, like the fish; first name, Susie. I was fourteen when I was murdered on December 6, 1973. In newspaper photos of missing girls from the seventies, most looked like me: white girls with mousy brown hair. This was before kids of all races and genders started appearing on milk cartons or in the daily mail. It was still back when people believed things like that didn't happen.

In my junior high yearbook was a quote from a Spanish poet my sister had turned me on to, Juan Ramon Jimenez. It went like this: "If they give you ruled paper, write the other way." I chose it both because it expressed my contempt for my structured surroundings a la the classroom and because, not being some dopey quote from a rock group, I thought it marked me as literary. I was a member of the Chess Club and Chem Club and burned everything I tried to make in Mrs. Delminico's home economics class. My favourite teacher was Mr. Botte, who taught biology and liked to animate the frogs and crawfish we had to dissect by making them dance in their waxed pans.

I wasn't killed by Mr. Botte, by the way. Don't think every person you're going to meet in here is suspect. That's the problem. You never know. Mr. Botte came to my memorial (as, may I add, did almost the entire junior high school — I was never so popular) and cried quite a bit. He had a sick kid. We all knew this, so when he laughed at his own jokes, which were rusty way before I had him, we laughed too, forcing it sometimes just to make him happy. His daughter died a year and a half after I did. She had leukaemia, but I never saw her in my heaven.

The murderer was a man from our neighbourhood. My mother liked his border flowers, and my father talked to him once about fertilizer. My murderer believed in old-fashioned things like eggshell and coffee grounds, which he said his own mother had used. My father came home smiling, making jokes about how the man's garden might be beautiful but it would stink to high heaven once a heat wave hit.

But on December 6, 1973, it was snowing, and I took a shortcut through the cornfield back from junior high. It was dark out because the days were shorter in winter, and I remember how the broken cornstalks made my walk more difficult. The snow was falling lightly, like a flurry of small hands, and I was breathing through my nose until it was running so much that I had to open my mouth. Six feet from where Mr. Harvey stood, I stuck my tongue out to taste a snowflake. "Don't let me startle you," Mr. Harvey said.

Of course, in a cornfield, in the dark, I was startled. After I was dead I thought about how there had been the light scent of cologne in the air but that I had not been paying attention, or thought it was coming from one of the houses up ahead.

"Mr. Harvey," I said.

"You're the older Salmon girl, right?"

"Yes."

"How are your folks?"

Although the eldest in my family and good at acing a science quiz, I had never felt comfortable with adults. "Fine," I said. I was cold, but the natural authority of his age, and the added fact that he was a neighbour and had talked to my father about fertilizer, rooted me to the spot.

"I've built something back here," he said. "Would you like to see?"

"I'm sort of cold, Mr. Harvey," I said, "and my mom likes me home before dark."

"It's after dark, Susie," he said.

I wish now that I had known this was weird. I had never told him my name.

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

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.



[8 marks]

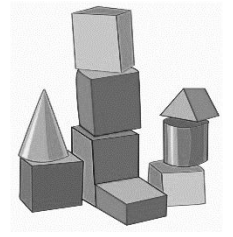
Beginning

Middle

End

Q 3

Jaws



The extract below is from a novel about a shark. In the extract a boy is paddling on a small raft near the coast.

In thirty-five feet of water, the great fish swam slowly, its tail waving just enough to maintain motion. It saw nothing, for the water was murky with motes of vegetation. The fish had been moving parallel to the shoreline. Now it turned, banking slightly, and followed the bottom gradually upward. The fish perceived more light in the water, but still it saw nothing.

The boy was resting, his arms dangling down, his feet and ankles dipping in and out of the water with each small swell. His head was turned towards shore, and he noticed that he had been carried out beyond what his mother would consider safe. He could see her lying on her towel, and the man and child playing in the wavewash. He was not afraid, for the water was calm and he wasn't really very far from shore – only forty yards or so. But he wanted to get closer; otherwise his mother might sit up, spy him, and order him out of the water. He eased himself back a little bit so he could use his feet to help propel himself. He began to kick and paddle towards shore. His arms displaced water almost silently, but his kicking feet made erratic splashes and left swirls of bubbles in his wake.

The fish did not hear the sound, but rather registered the sharp and jerky impulses emitted by the kicks. They were signals, faint but true, and the fish locked on them, homing. It rose, slowly at first, then gaining speed as the signals grew stronger.

The boy stopped for a moment to rest. The signals ceased. The fish slowed, turning its head from side to side, trying to recover. The boy lay perfectly still, and the fish passed beneath him, skimming the sandy bottom. Again it turned.

The boy resumed paddling. He kicked only every third or fourth stroke; kicking was more exertion than steady paddling. But the occasional kicks sent new signals to the fish. The time it needed to lock on them, only an instant, for it was almost directly below the boy. The fish rose. Nearly vertical, it saw the commotion on the surface. There was no conviction that what thrashed above was food, but food was not a concept of significance. The fish was impelled to attack: if what it swallowed was digestible that was food; if not, it would later be regurgitated. The mouth opened, and with a final sweep of the sickle tail, the fish struck.

The boy's last – only – thought was that he had been punched in the stomach. The breath was driven from him in a sudden rush. He had no time to cry out, nor had he had the time, would he have known what to cry, for he could not see the fish. The fish's head drove the raft out of the water. The jaws smashed together, engulfing head, arms, shoulder, trunk, pelvis and most of the raft. Nearly half the fish had come clear of the water, and it slid forward and down in a belly flopping motion, grinding the mass of flesh and bone and rubber. The boy's legs were severed at the hip, and they sank, spinning slowly to the bottom.

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

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

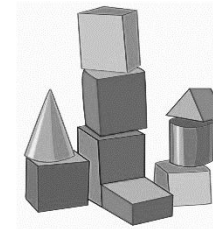


[8 marks]

Three large, vertically stacked rounded rectangular boxes intended for writing. On the left side of each box, there is a grey curved arrow pointing from the left edge towards the box, indicating where to start writing.A series of 15 horizontal lines spaced evenly down the page, providing a guide for writing a longer answer.

Q 3

Silence of the Lambs



Clarice Starling, who works for the FBI, has gone to try and get information from Dr Hannibal Lecter. He is a difficult man to deal with. He is extremely intelligent but dangerous and is locked in an asylum because he is a cannibal.

Descending through the asylum towards the most secure area, Starling managed to shut out much of the slammings and the screamings, though she felt them shiver the air against her skin. Pressure built on her as though she sank through water, down and down.

The proximity of madmen braced Starling for her job. But she needed more than resolution. She needed to be calm, to be still. She had to use patience in the face of the awful need to hurry. If Dr Lecter knew the answer, she'd have to find it down among the tendrils of his thought.

A big orderly opened the last door for her. The corridor between the cells was dim. Near the far end she could see bright light from the last cell shining on the corridor floor.

'Dr Lecter's awake', she said.

'Yes. Stay in the middle going down, don't touch the bars, right?'

Starling went down the long corridor alone. She did not look into the cells on either side. Her footfalls seemed loud to her. The only other sounds were snoring from one cell, maybe two, and a low chuckle from another.

She didn't want to look into Dr Lecter's cell until she was sure he had seen her. She passed it, feeling itchy between the shoulders.

Dr Lecter wore the white asylum pyjamas in his white cell. The only colours in the cell were his hair and eyes and his red mouth, in a face so long out of the sun it leached into the surrounding whiteness, his features seemed suspended above the collar of his shirt. He sat at this table behind the nylon net that kept him back from the bars. He was sketching, using his hand for a model. As she watched, he turned his hand over and flexing his fingers to great tension, drew the inside of his forearm.

She came a little closer to the bars and he looked up. For Starling, every shadow in the cell flew into his eyes.

'Good evening, Dr Lecter'.

The tip of his tongue appeared, with his lips equally red. It touched his upper lip in the exact centre and went back in again.

'Clarice'.

She heard the slight metallic rasp behind his voice and wondered how long it had been since last he spoke. Beats of silence...

Q4 Breakdown

0 4

Focus this part of your answer on the second part of the source **from line 16 to the end.**

A student, having read this section of the text, said: "This part of the text, explaining what Hale is doing, shows how nervous and unsafe he feels. It reminds me of the first line."

To what extent do you agree?

In your response, you could:

- consider your own impressions of how Hale feels
- evaluate how the writer creates an unsafe atmosphere
- support your opinions with references to the text.

[20 marks]

QUESTION 4: AO4 Evaluate texts critically and support this with appropriate textual references	
Level	Skills Descriptors
<p>Level 4 Perceptive, detailed evaluation 16-20 marks</p>	<p>Shows perceptive and detailed evaluation:</p> <ul style="list-style-type: none"> • Evaluates critically and in detail the effect(s) the reader • Shows perceptive understanding of writer's methods • Selects a judicious range of textual detail • Develops a convincing and critical response to the focus of the statement
<p>Level 3 Clear, relevant evaluation 11-15 marks</p>	<p>Shows clear and relevant evaluation:</p> <ul style="list-style-type: none"> • Evaluates clearly the effect(s) on the reader • Shows clear understanding of writer's methods • Selects range of relevant textual references • Makes a clear and relevant response to the focus of the statement
<p>Level 2 Some evaluation 6-10 marks</p>	<p>Shows some attempts at evaluation:</p> <ul style="list-style-type: none"> • Makes some evaluative comment(s) on the effect(s) on the reader • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some response to the focus of the statement
<p>Level 1 Simple, limited evaluation 1-5 marks</p>	<p>Shows simple, limited evaluation:</p> <ul style="list-style-type: none"> • Makes simple, limited evaluative comment(s) on effect(s) on the reader • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes a simple, limited response to the focus of the statement
<p>Level 0 No marks</p>	<p>No relevant comments offered in response to the statement, no impressions, no evaluation.</p>

Q 4



EXAMPLE ANSWERS

(Brighton Rock)

0 4

Focus this part of your answer on the second part of the source **from line 16 to the end.**

A student, having read this section of the text, said: "This part of the text, explaining what Hale is doing, shows how nervous and unsafe he feels. It reminds me of the first line."

To what extent do you agree?

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- consider your own impressions of how Hale feels
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[20 marks]

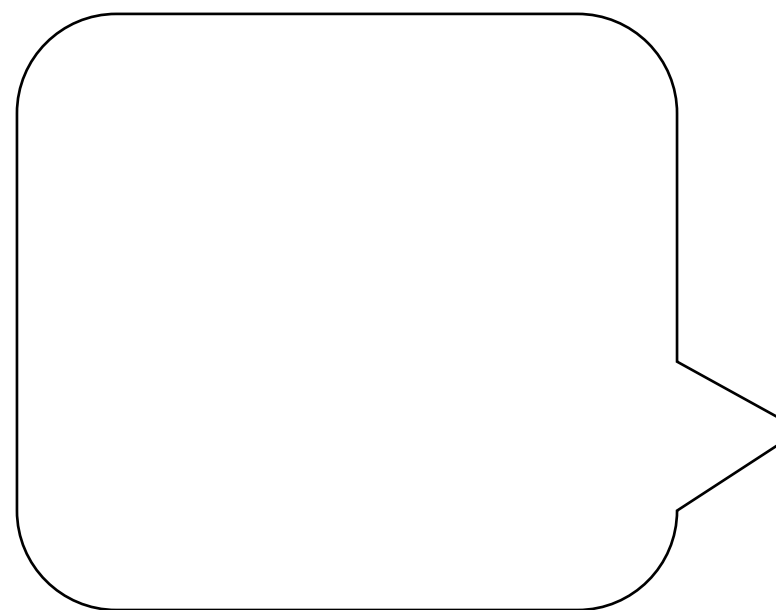
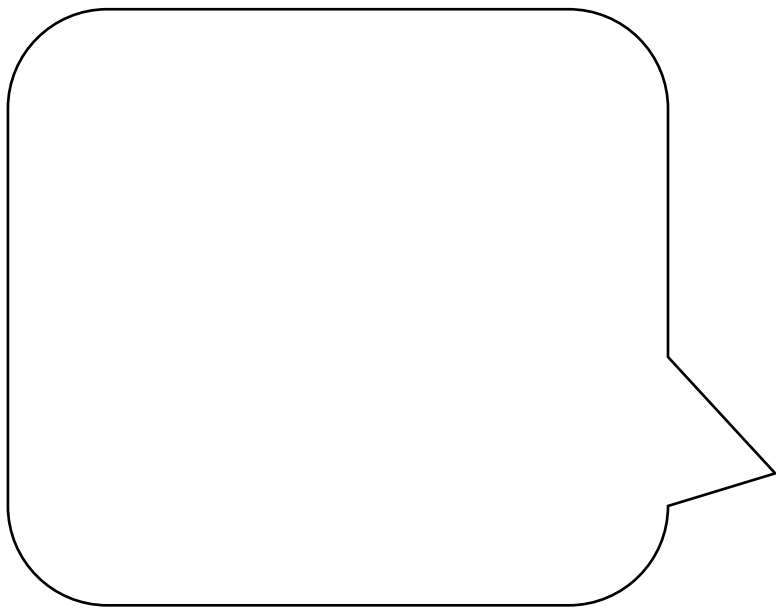
Student A

I agree with this to a large extent. There are many factors from lines 16 downward that tell us or hint at that. I infer that Hale is feeling on edge and uneasy in Brighton. It is due to the fact he seems to want to get out of every place as quickly as possible. He seems to move on as soon as he is able to. 'He drank his gin and tonic Hastily as the clock struck eleven, and moved out of Castle Square' shows this. It also shows how anxious and paranoid he could potentially be. This is because he doesn't seem to trust what he is drinking. This could be as he thinks it could be poisoned.

Hale also comes across as feeling nervous and unsafe as he says 'there were reasons why he didn't feel too safe in Brighton, even in a Whitsun crowd.' This is showing that Hale cannot feel at ease even in a Christian festival environment; he believes that people wish to murder him and could still harm him there.

The writer creates a sense of an unsafe atmosphere by cutting a sentence off in the middle. This creates a sense of mystery and danger. 'Yesterday Southend, today Brighton, tomorrow-' This makes it look as if there may not be a tomorrow for Hale, as he would be dead. As well as this the sentence is its own paragraph. This makes it seem alone and isolated much like Hale at that moment. The paragraph that begins after this is a completely different subject, as if Hale's death would mean very little as he is of little importance to people or as if Hale cannot bear to think about what tomorrow could, or couldn't bring.

'rattle of miniature cars, the ghost train diving between grinning skeletons under the Aquarium promenade...; creates a sense of uneasiness. This is because of the way the writer has described these ordinary things. He has made them seem creepier like objects in the dark and our minds play tricks on us.



Mark out of 20:

Empty dashed box for marking

Student B

From line 16 onwards we, as readers, become more convinced that Hale is nervous and feeling unsafe, though we do not know why and this is intriguing to the reader.

Hale seems eager to get started on his day's work for the Messenger, as we learn that he 'drank his gin and tonic hastily'. The use of the adverb 'hastily' seems to contrast with the fact that Hale is usually precise. Time references such as 'always on time' suggest this, yet on this day he seems more rushed. He is rushing as he wants to be spotted quickly. 'It was his inclination' suggesting that Hale feels nervous about this place in particular. We are told 'he didn't feel too safe in Brighton' and this writer consolidated this for us by giving the seaside resort an insidious and threatening feel, describing the holidaymakers as 'a twisted piece of wire'. This simile suggests the threat of murder lurking in the crowd.

Alongside this, the pleasurable aspects of a day by the sea also seem eerie, the listing on line 34 and 35 create a tone that is disturbing with the 'rattle' of the cards, 'the ghost train' and the 'grinning skeletons'. Hale seems to feel isolated in this location, despite its 'crowd' and 'determined gaiety'. This makes him seem more vulnerable and leads us to believe he is in danger. The writer emphasises this in lines 36 and 37 with references to 'Nobody' and 'no-one' paying him and friendly regard. He is described simply using the adjective 'alone' to create the final impression of his isolated and vulnerable position that day.

Mark out of 20:

Student C

I have mixed opinions about this question. I do agree to some extent.

The line 'until a challenger released him' suggests that Hale feels trapped, and that he is not in control of his life and his actions. Also in the text it says 'this was Hale's job to keep doing his duty'. This conveys the information above and also implies that he may feel unsafe, or nervous, if he is being made to do a job he doesn't want to be doing.

Also, another point I want to express, in relation to what the student having read this question said, is that the line 'yesterday Southend, today Brighton, tomorrow-' does appear to have some similarity to the first line of the extract. It suggests that he doesn't know what he is doing with his life, and this could make him feel anxious.

The author has used repetition to further explain this. The author keeps referring to Hales 'inky fingers and bitten nails'. I think this expresses that he is scared because when people are scared they tend to bite their nails and draw on their hands to calm down.

On the other hand, Hale seems happy, and like he is having a good time. The author says that Hales got to drink his 'gin and tonic'. This implies that he does have some freedom.

Mark out of 20:

Q 4

The Road



The following extract is from the opening of a novel.

When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more grey each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rhinestone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

With the first grey light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.

When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of colour. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land. He knew only that the child was his warrant. He said: If he is not the word of God, God never spoke.

When he got back the boy was still asleep. He pulled the blue plastic tarp off of him and folded it and carried it out to the grocery cart and packed it and came back with their plates and some cornmeal cakes in a plastic bag and a plastic bottle of syrup. He spread the small tarp they used for a table on the ground and laid everything out and he took the pistol from his belt and laid it on the cloth and then he just sat watching the boy sleep. He'd pulled away his mask in the night and it was buried somewhere in the blankets. He watched the boy and he looked out through the trees toward the road. This was not a safe place. They could be seen from the road now it was day. The boy turned in the blankets. Then he opened his eyes. Hi, Papa, he said.

I'm right here.

I know.

An hour later they were on the road. He pushed the cart and both he and the boy carried knapsacks. In the knapsacks were essential things. In case they had to abandon the cart and make a run for it. Clamped to the handle of the cart was a chrome motorcycle mirror that he used to watch the road behind them. He shifted the pack higher on his shoulders and looked out over the wasted country. The road was empty. Below in the little valley the still grey serpentine of a river. Motionless and precise. Along the shore a burden of dead reeds. "Are you okay?" He said. The boy nodded. Then they set out along the blacktop in the gunmetal light, shuffling through the ash, each the other's world entire.

Q 4

Fahrenheit 451



This extract is from the opening of a dystopian novel by Ray Bradbury. It is 2053, and Guy Montag, is on the way home from work. His job – to burn books.

FAHRENHEIT 451: The temperature at which book-paper catches fire and burns

PART I IT WAS A PLEASURE TO BURN

It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. The books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and driven back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.

He hung up his black-beetle-coloured helmet and shined it, he hung his flameproof jacket neatly; he showered luxuriously, and then, whistling, hands in pockets, walked across the upper floor of the fire station and fell down the hole. At the last moment, when disaster seemed positive, he pulled his hands from his pockets and broke his fall by grasping the golden pole. He slid to a squeaking halt, the heels one inch from the concrete floor downstairs.

He walked out of the fire station and along the midnight street toward the subway where the silent, air-propelled train slid soundlessly down its lubricated flue in the earth and let him out with a great puff of warm air to the cream-tiled escalator rising to the suburb. Whistling, he let the escalator waft him into the still night air. He walked toward the corner, thinking little at all about nothing in particular. Before he reached the corner, however, he slowed as if a wind had sprung up from nowhere, as if someone had called his name.

The last few nights he had had the most uncertain feelings about the sidewalk just around the corner here, moving in the starlight toward his house. He had felt that a moment before his making the turn, someone had been there. The air seemed charged with a special calm as if someone had waited there, quietly, and only a moment before he came, simply turned to a shadow and let him through. Perhaps his nose detected a faint perfume, perhaps the skin on the backs of his hands, on his face, felt the temperature rise at this one spot where a person's standing might raise the immediate atmosphere ten degrees for an instant. There was no understanding it. Each time he made the turn, he saw only the white, unused, buckling sidewalk, with perhaps, on one night, something vanishing swiftly across a lawn before he could focus his eyes or speak.

But now, tonight, he slowed almost to a stop. His inner mind, reaching out to turn the corner for him, had heard the faintest whisper. Breathing? Or was the atmosphere compressed merely by someone standing very quietly there, waiting?

He turned the corner.

Q 4

Salem's Lot



This extract is from the novel, Salem's Lot by Stephen King. In this extract, two brothers are making their way home, but are doing so by going through a forest at night... and they realize they're not alone.

The woods creaked secretively around them. The whippoorwill had ceased his cry. A branch snapped somewhere behind them, almost stealthily. The daylight was nearly gone from the sky.

'Every now and then,' Danny went on eerily, 'when some ringmeat little kid comes out after dark, it comes flapping out of the trees, the face all putrid and covered with quicksand –'

'Danny, come on.'

His little brother's voice held real pleading, and Danny stopped. He had almost scared himself. The trees were dark, bulking presences all around them, moving slowly in the night breeze, rubbing together, creaking in their joints. Another branch snapped off to their left. Danny suddenly wished they had gone by the road. Another branch snapped.

'Danny, I'm scared,' Ralphie whispered.

'Don't be stupid,' Danny said. 'Come on.'

They started to walk again. Their feet crackled in the pine needles. Danny told himself that he didn't hear any branches snapping. He didn't hear anything except them. Blood thudded in his temples. His hands were cold. Count steps, he told himself. We'll be at Jointner Avenue in two hundred steps. And when we come back we'll go by the road, so ringmeat won't be scared. In just a minute we'll see the streetlights and feel stupid but it will be good to feel stupid so count steps. One . . . two . . . three . . .

'There ain't no ghosts, you fool. Come on.'

Danny held his brother's hand and they began to walk. His legs felt as if they were made up of ten thousand pencil erasers. His knees were trembling. Ralphie was crowding against him, almost forcing him off the path.

'It's watchin' us,' Ralphie whispered.

'Listen, I'm not gonna -'

'No, Danny. Really. Can't you feel it?'

Danny stopped. And in the way of children, he did feel something and knew they were no longer alone. A great bush had fallen over the woods; but it was a malefic hush. Shadows, urged by the wind, twisted languorously around them. And Danny smelled something savage, but not with his nose.

'Danny?'

A branch snapped. Danny turned and looked where his brother was looking. The darkness enfolded them.

Q 5

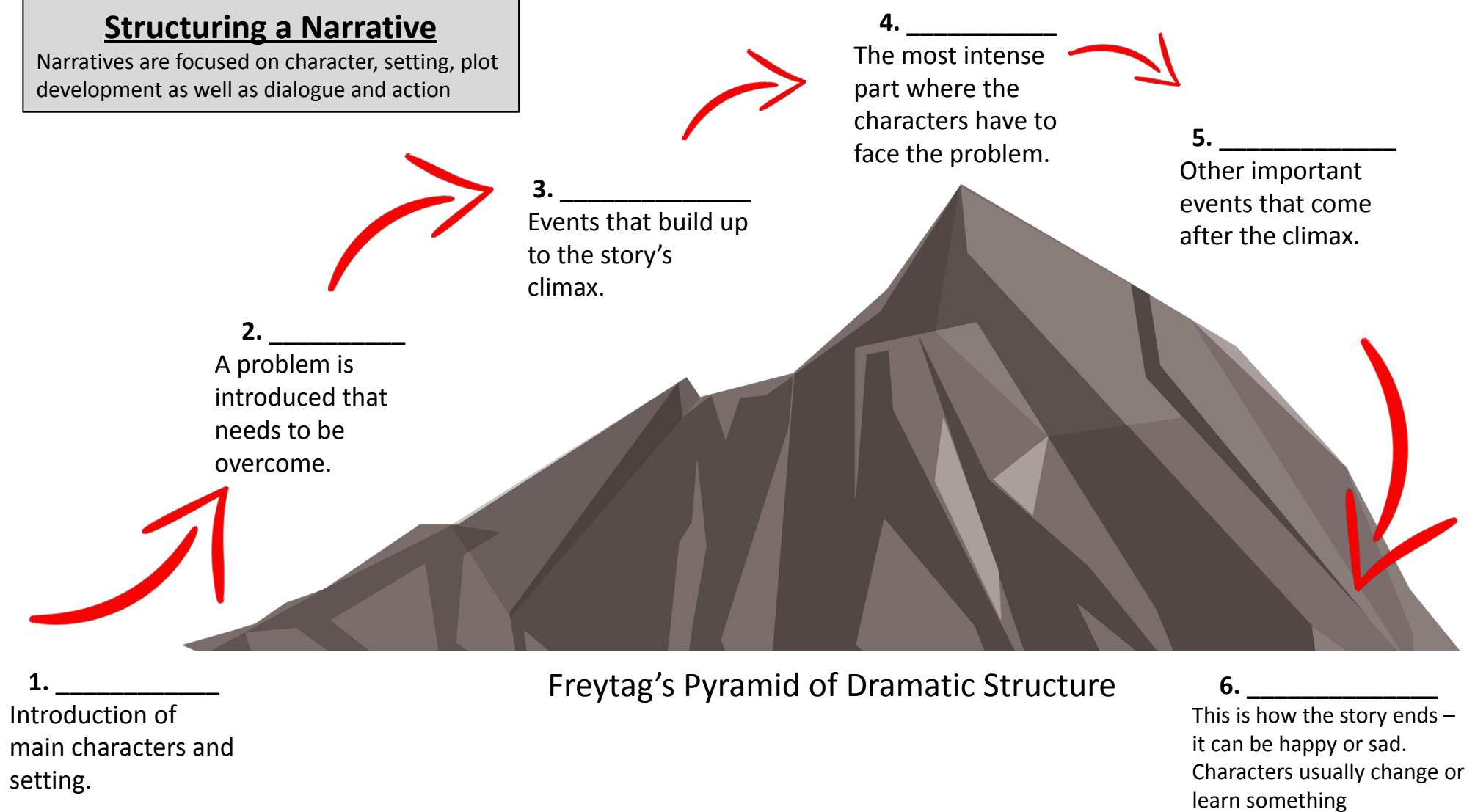
Writing to Describe/ Narrate



Content and organisation (24 marks)

Structuring a Narrative

Narratives are focused on character, setting, plot development as well as dialogue and action



Other Narrative Techniques you could use

Cliff hanger	A dramatic moment leaving suspense over what is to come
Flashback	When the present story is interrupted so that the reader can witness the past
The one sentence opener	Begin with a one sentence paragraph or rhetorical question and then jump back in time and recount the events.
Twist in the Tale	Tell the story in a way that suggests one thing about a character only to surprise the reader at the end.
Flipped Narrative	Start with the end or most dramatic moment then flashback to events leading up to it
A tale of two halves	Tell the incident from one character's perspective and then tell the whole thing again from a completely different point of view

Structuring a Description

Descriptions are focused on creating an image in the reader's mind and describing a scene in detail.

1. Overview	Describe the bigger picture
2. Zoom in	Focus on an object and describe in detail
3. Senses	Sights, sounds, smells, tastes, touch
4. A person	Describe a person (or two) in an imaginative way and create personality through the way they look, move, speak, react
5. Overview	Zoom back out and return to the bigger picture

Vocabulary

Alluring – very attractive or tempting Bewitching – enchanting, as if magic has made you like it Enticing – to attract someone Exquisite – a special or rare beauty Radiant – emitting rays of light or bright with joy Resplendent – shining brilliantly Transcendental – beyond ordinary or common experience	Bitter – resentful Dismal – causing gloom Glum – silently miserable Grieved – to feel great sadness/ sorrow Melancholy – depressed Mournful – a feeling of grief or mourning the dead Sorrowful – a feeling of sadness
Abhorrence – a feeling of extreme dislike and loathing Aversion – a strong dislike or opposition Foreboding – a strong sense something bad is about to happen Revulsion – a violent dislike for something Timid – lacking courage or confidence Tremor – a shaking of the body caused by fear Trepidation – feeling alarm/anxiety about something happening	Alienation – being an outsider Insular – detached or standing alone Isolated – separated from other persons or things Reclusive – a person who lives on their own and dislikes company Sanctuary – a place of safety Secluded – sheltered or hidden from view Solitude – living alone
Blissful – full of extreme happiness Ecstatic – feeling extreme joy Elated – very happy or proud Exuberant – full of energy, excitement and cheerfulness Jovial – cheerful and friendly Satisfied – feeling contented, pleased	Appalling – causing dismay or horror Grisly – causing a shudder or feeling of horror Iniquitous – grossly unfair and morally wrong Loathsome – causing feelings of disgust Repugnant – not to a person's taste/ offensive Repulsive – causing people to avoid

Writing to Describe/ Narrate



Accuracy (16 marks)

Sentences

What is a Sentence?

A sentence is a group of words that represent a complete thought. Sentences will always...

- Start with a capital letter
- End with a full stop, exclamation mark, question mark or ellipsis
- Will contain a subject and a verb

4 Types of Sentences

Declarative Sentence: a statement

Imperative sentence: a command

Interrogative sentence: a question

Exclamatory sentence: an outburst

Sentence Starters

1. -ING WORDS:
2. -ED WORDS:
3. ADVERBS:
4. ADJECTIVES:
5. NOUNS:
6. SIMILE:
7. THE SUBJECT:
8. CONNECTIVE:
9. PREPOSITION:
10. TRIPLET

A **clause** is part of a sentence

A **main clause** makes sense on its own

A **subordinate clause** does not make sense on its own

4 Types of Sentence Structures

1. **Fragment:** Technically not sentences as they do not contain a subject and a verb. Just a word/ phrase.
1. **Simple sentence:** a main clause that makes sense by itself.
1. **Compound sentence:** two main clauses joined by a conjunction like *for, and, nor, but, or, yet, so*
1. **Complex:** A sentence made from a main clause and a subordinate clause.

Punctuation

Capital letter – For the start of sentences and proper nouns (names of people, places, organisations etc.)

• **Full stop** – Marks the end of a sentence.

, **Comma** – Separates items in a list or clauses in a complex sentence.

' **Apostrophe** – Shows belonging or missing letters in words like don't and can't.

“ ” **Speech Marks** – indicate dialogue.

? **Question mark** – Ends a question sentence.

! **Exclamation Mark** – ends an outburst or loud noise

- **Dash** – adds an afterthought or emphasises what comes after it

... **Ellipsis** – to show an omission or cliff-hanger

: **Colon** – Introduces an explanation for what went before

; **Semicolon** – Joins two full sentences that are closely related in meaning.

Homophones

1. **there:** *I'd love to go **there**.*
their: *Is that **their** cat?*
they're (they are): ***They're** here.*
2. **to:** *I'm going **to** work.*
too: *Are you coming **too**?*
two: *I have **two** hands.*
3. **your:** *What's **your** name?*
you're (you are): ***You're** welcome.*
4. **new:** *She has a **new** phone.*
knew: *I already **knew** that.*
5. **right:** *Is that **right**?*
write: *Can you **write** that down?*
6. **which:** ***Which** colour do you like?*
witch: *She was a wicked **witch**.*
7. **peace:** *I wish for **peace** on Earth.*
piece: *Do you want a **piece** of pie?*
8. **rain:** *It's pouring with **rain**.*
rein: *I led the horse by the **reins**.*
reign: *The King's **reign** ended.*
9. **where:** ***Where** are you going?*
wear: *What should I **wear**?*
10. **for:** *Is that present **for** me?*
four: *I'll take **four** of these.*

Commonly Misspelt words

across	knowledge	surprise
argument	necessary	tomorrow
basically	occurred	tongue
beginning	occasion	truly
business	politician	unfortunately
completely	propaganda	until
definitely	publicly	wherever
disappear	really	
embarrass	religious	
environment	remember	
friend	sense	
government	separate	
Independent	successful	

Common Grammar Errors

Q5 A05 Mark Scheme

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level 4 19-24 marks Content is convincing and crafted; Organisation is structured, developed, complex and varied	Upper Level 4 22-24 marks	Content <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	Lower Level 4 19-21 marks	Content <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices Organisation <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
Level 3 13-18 marks Content is clear and chosen for effect Organisation is engaging and connected	Upper Level 3 16-18 marks	Content <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices Organisation <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	Lower Level 3 13-15 marks	Content <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices Organisation <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features
Level 2 7-12 marks Content is mostly successful and controlled Organisation is linked/relevant and paragraphed	Upper Level 2 10-12 marks	Content <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices Organisation <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	Lower Level 2 7-9 marks	Content <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices Organisation <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features
Level 1 1-6 marks Content is simple Organisation is simple and limited	Upper Level 1 4-6 marks	Content <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices Organisation <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	Lower Level 1 1-3 marks	Content <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary Organisation <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features
Level 0 No marks	Candidates will not have offered any meaningful writing to assess Nothing to reward	

Q5 Breakdown + AO6 Mark Scheme

0 5

You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either:

Write a description suggested by this picture:



Or:

Write the opening part of a story about a place that is severely affected by the weather.

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

[40 marks]

AO6 Technical Accuracy

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

Level 4 13-16 marks	<ul style="list-style-type: none"> • Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9-12 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5-8 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1-4 marks	<ul style="list-style-type: none"> • Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Candidates' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.

Q5

EXAMPLE ANSWER



0 5

Your school or college is asking students to contribute some creative writing for its website.

Either: Write a description suggested by this picture:



Or: Describe an occasion when you felt unsure or challenged. Focus on the thoughts and feelings you had at that time.

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

Plan

Overall description

Focus on a person

Focus on a second person

Description of buildings

Finish off

Whooshing waves and squelching sand, the British beach was full of people. The tide was heading out, leaving soaked sand behind. It was perfect to make sandcastles out of and many children had fully taken this opportunity (helped by their parents who enjoyed it a little too much). The sea tickled the shore with a foaming wave leaving its mark when it left. Cloud covered much of the sun, however the heat was still there and the holiday makers were taking advantage.

One young boy, with blue swimming shorts dug in the sand. His little blue cap protected his face while he played in the sun. The smell of sun cream radiated off him because his parents didn't want their son to get burned. The small rippling waves wrapped themselves around his ankles and his face lit up when they splashed against his knees. In his right hand was a blue spade and in his left was a red bucket in which he collected the salty water for the moat around his castle.

Not too far away was a mother dressed in a pink top and floral skirt. She looked towards the sea where her beloved child was playing. As her blonde hair floated in the wind, she wondered when she would get home; her daughter refused to leave the deep, green water. Even though she was only wading in the shallow part, her mother was scared in case she fell and never came back. After countless attempts to remove her child, the woman decided that maybe the pull of the ice cream van would be enough to get home.

Along the edge of the beach, ran a selection of dull buildings. Many were beach side hotels or B&Bs that were the home of several hundred holiday guests during the summer time. Interrupting the run of accommodation were souvenir shops and eateries. They were dotted at intervals along the coast. Some of the shops sold buckets and spades but many sold gifts for the family back home: fudge and boiled sweets were popular choices. There were many places to eat including: 2 fish and chip shops, 3 ice cream parlours and an Italian restaurant. It looked very out of place on the cheap and cheerful front. Further away, a big spire arose from behind the buildings. It was dull and full of windows which indicated that it was a church or cathedral – maybe a visitor attraction.

The beach was alive with people and colour. The swimwear had a vast range of tones. From light to dark, bright to dull, this beach had it all. Many of the children were wearing trunks or swimming costumes but the adults decided to keep their modesty because the howling wind had quite a bite.

Overall, the guests were definitely enjoying their day even if there was a wet t-shirt or two. The smell of sun cream and salt; the sound of giggles and snores and the sights of the beach, are all part of a good day out.

Examiner's Commentary:

AO5: 23 compelling original ideas matched to purpose and register
AO6: 15 meets most of level four except extensive and ambitious vocabulary

Full Practice Paper: The Da Vinci Code

The extract below is the opening of a novel. A man called Jaques Sauniere is making his way through the art gallery he works at after being shot.

Renowned curator Jacques Sauniere staggered through the vaulted archway of the museum's Grand Gallery. He lunged for the nearest painting he could see, a Caravaggio. Grabbing the gilded frame, the seventy-six-year-old man heaved the masterpiece toward himself until it tore from the wall and Sauniere collapsed backward in a heap beneath the canvas.

As he had anticipated, a thundering iron gate fell nearby, barricading the entrance to the suite. The parquet floor shook. Far off, an alarm began to ring.

The curator lay a moment, gasping for breath, taking stock. I am still alive. He crawled out from under the canvas and scanned the cavernous space for someplace to hide.

A voice spoke, chillingly close. "Do not move."

On his hands and knees, the curator froze, turning his head slowly.

Only fifteen feet away, outside the sealed gate, the mountainous silhouette of his attacker stared through the iron bars. He was broad and tall, with ghost-pale skin and thinning white hair. His irises were pink with dark red pupils. The albino drew a pistol from his coat and aimed the barrel through the bars, directly at the curator. "You should not have run." His accent was not easy to place. "Now tell me where it is."

"I told you already," the curator stammered, kneeling defenceless on the floor of the gallery. "I have no idea what you are talking about!"

"You are lying." The man stared at him, perfectly immobile except for the glint in his ghostly eyes. "You and your brethren possess something that is not yours."

The curator felt a surge of adrenaline. How could he possibly know this?

"Tonight the rightful guardians will be restored. Tell me where it is hidden, and you will live." The man levelled his gun at the curator's head. "Is it a secret you will die for?"

Sauniere could not breathe.

The man tilted his head, peering down the barrel of his gun.

Sauniere held up his hands in defence. "Wait," he said slowly. "I will tell you what you need to know." The curator spoke his next words carefully. The lie he told was one he had rehearsed many times... each time praying he would never have to use it.

When the curator had finished speaking, his assailant smiled smugly. "Yes. This is exactly what the others told me."

Sauniere recoiled. The others?

"I found them, too," the huge man taunted. "All three of them. They confirmed what you have just said."

It cannot be! The curator's true identity, along with the identities of his three senechaux, was almost as sacred as the ancient secret they protected. Sauniere now realized his senechaux, following strict procedure, had told the same lie before their own deaths. It was part of the protocol.

The attacker aimed his gun again. "When you are gone, I will be the only one who knows the truth."

The truth. In an instant, the curator grasped the true horror of the situation. If I die, the truth will be lost forever. Instinctively, he tried to scramble for cover.

The gun roared, and the curator felt a searing heat as the bullet lodged in his stomach. He fell forward... struggling against the pain. Slowly, Sauniere rolled over and stared back through the bars at his attacker.

The man was now taking dead aim at Sauniere's head.

Sauniere closed his eyes, his thoughts a swirling tempest of fear and regret. The click of an empty chamber echoed through the corridor. The curator's eyes flew open.

The man glanced down at his weapon, looking almost amused. He reached for a second clip, but then seemed to reconsider, smirking calmly at Sauniere's gut. "My work here is done."

The curator looked down and saw the bullet hole in his white linen shirt. It was framed by a small circle of blood a few inches below his breastbone. My stomach. Almost cruelly, the bullet had missed his heart. As a veteran of la Guerre d'Algerie, the curator had witnessed this horribly drawn-out death before. For fifteen minutes, he would survive as his stomach acids seeped into his chest cavity, slowly poisoning him from within.

"Pain is good, monsieur," the man said. Then he was gone. Alone now, Jacques Sauniere turned his gaze again to the iron gate. He was trapped, and the doors could not be reopened for at least twenty minutes. By the time anyone got to him, he would be dead. Even so, the fear that now gripped him was a fear far greater than that of his own death.

I must pass on the secret.

Staggering to his feet, he pictured his three murdered brethren. He thought of the generations who had come before them... of the mission with which they had all been entrusted.

An unbroken chain of knowledge.

Suddenly, now, despite all the precautions... despite all the fail-safes... Jacques Sauniere was the only remaining link, the sole guardian of one of the most powerful secrets ever kept.

Shivering, he pulled himself to his feet.

I must find some way... .

He was trapped inside the Grand Gallery, and there existed only one person on earth to whom he could pass the torch. Sauniere gazed up at the walls of his opulent prison. A collection of the world's most famous paintings seemed to smile down on him like old friends.

Wincing in pain, he summoned all of his faculties and strength. The desperate task before him, he knew, would require every remaining second of his life.

Language Paper 1 Full Paper

SECTION A

Question 1: Read again the first part of the Source from **lines 1 to 4**.

List **four** things from this part of the text that the curator does.

- 1.
- 2.
- 3.
- 4.

[4 marks]

Question 2: how does the writer use language to describe the attacker?

A voice spoke, chillingly close. "Do not move."

On his hands and knees, the curator froze, turning his head slowly.

Only fifteen feet away, outside the sealed gate, the mountainous silhouette of his attacker stared through the iron bars. He was broad and tall, with ghost-pale skin and thinning white hair. His irises were pink with dark red pupils. The albino drew a pistol from his coat and aimed the barrel through the bars, directly at the curator. "You should not have run." His accent was not easy to place. "Now tell me where it is."

You could include the writer's choice of:

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

[8 marks]

Question 3: You must now focus on the whole of the text.

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

You could write about:

- What the writer focuses your attention on at the beginning
- How and why the write changes focus as the source develops
- Any other structural features that interest you

[8 marks]

Question 4: A student, having read this section of the text, said: *"The writer really creates a sense of mystery in this part of the text. You really want to find out what the secret is."*

To what extent do you agree?

In your response you could:

- Write about your own impressions of the situation
- Evaluate how the writer has created these impressions
- Support your opinions with references to the text

[20 marks]

SECTION B

Question 5:

You are entering a creative writing competition.

It will feature in The King John Illustrated.

Either: Write a description as suggested by this image.



Or: Write a story that features a secret.

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

Q5

Practice Questions



Write a description suggested by this picture.

Or

Write the beginning of a story about someone being in disguise.



Write a description suggested by this picture.

Or

Write about doing something scary for the first time.



Write a description based on this image.

Or

Write about two best friends meeting for the first time.



Write a description suggested by this image

Or

Write a story that features a dream.



Write a description suggested by this image

Or

Write a story about something unusual happening at school.



Write a description based on this image.

Or

Write about something that made you laugh.



Write a description based on this image.

Or

Write the end of a story with the title 'Sacrifice'.



Write a description suggested by this image

Or

Write about something that has dramatically changed over time.

Language Paper 2

Writers' Viewpoints and Perspectives



Name: _____

Class: _____

Teacher: _____

01. Title Page
02. LP1 + LP2 Breakdown
03. LP2 Big Questions
04. Q2 – Q4 Sentence Stems
05. Q4 Vocabulary
06. Q5 Structure
07. Q5 Brilliant Sentences
08. Q5 Brilliant Sentences
09. Upgrade Your Vocabulary
10. Section A Overview
11. Section B Overview
12. Surfing – Source A
13. Surfing – Source B
14. Question 1 Breakdown
15. Question 2 Breakdown
16. Question 2 Example Answers
17. Question 2 Example Answers
18. Question 3 Subject Terminology
19. Question 3 Breakdown
20. Question 3 Example Answers
21. Question 3 Example Answers

22. Question 4 Skills
23. Question 4 Breakdown
24. Question 4 Example Answers
25. Question 4 Example Answers
26. Question 5 Breakdown
27. Question 5 Breakdown
28. Question 5 Example Answers
29. Question 5 Example Answers
30. Question 5 Example Answers
31. Festivals and Fairs: Source A
32. Festivals and Fairs: Source B
33. Festivals and Fairs: Questions
34. Festivals and Fairs: Questions
35. Childhood: Source A
36. Childhood: Source B
37. Childhood: Questions
38. Serial Killers: Source A
39. Serial Killers: Source B
40. Serial Killers: Questions

41. Crime and Punishment: Source A
42. Crime and Punishment: Source B
43. Crime and Punishment: Questions
44. Hunting: Source A
45. Hunting: Source B
46. Hunting: Questions
47. Witchcraft: Source A
48. Witchcraft: Source B
49. Witchcraft: Questions
50. Pain: Source A
51. Pain: Source B
52. Pain: Questions
53. Tattoos: Source A
54. Tattoos: Source B
55. Tattoos: Questions
56. Section B: Practice Questions
57. Section B: Practice Questions
58. Notes

Language Paper 1

SECTION A: 40 marks – answer questions on one fictional text

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

Q1: 4 marks
Write 4 statements

Q1.1 Read again the first part of the source. Write 1 to 4. List four things from the text about the weather in Cornwall. (4 marks)

- _____
- _____
- _____
- _____

Q2: 8 marks
Analyse language

Q2.1 Look at the text at the end of Source B from lines 8 to 18 of the source. The writer talks about the weather in Cornwall. The text is a paragraph from a magazine article. The writer is a journalist. The text is a paragraph from a magazine article. The writer is a journalist. The text is a paragraph from a magazine article. The writer is a journalist. (8 marks)

How does the writer use language to describe the weather of the holiday?

You could include the writer's choice of:

- words and phrases
- sentences and paragraphs
- textual devices

Q3: 8 marks
Analyse structure

Q3.1 You now need to think about the whole of the source. This text is from the opening of a novel. How has the writer structured the text to interest you as a reader? To what extent do you agree? (8 marks)

- what the writer focuses your attention on at the beginning
- any other textual features that interest you
- any other structural features that interest you

Q4: 20 marks
Evaluate all methods

Q4.1 Focus the part of your answer on the second part of the source. Now line 19 to the end. A student, Nancy, has read the second part of the text. She writes the very different comments to the text for the reader. It is as if you are made to read with her! To what extent do you agree? (20 marks)

- evaluate how the writer has created these impressions
- support your opinions with references to the text

SECTION B: 40 marks

Section B: Writing
You are advised to spend about 45 minutes on this section. You are reminded of the need to plan your answer. You should leave enough time to check your work at the end.

Q5: 40 marks
Write to describe/ narrate

Q5.1 You are going to enter a creative writing competition. Your entry will be judged by a panel of people of your own age. Write a description suggested by the picture. (40 marks)

Our _____
views the opening part of a story about a place that is heavily affected by the weather. (20 marks for content and organisation) (20 marks for language) (40 marks)



Language Paper 2

SECTION A: 40 marks – answer questions on two non-fiction texts

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

Q1: 4 marks
Choose 4 true statements

Q1.1 Read again the first part of Source A from lines 1 to 18. Choose four statements below which are true. (4 marks)

- Shade the circles in the boxes of the ones that you think are true.
- Choose a maximum of four statements.
- Write the letter of the statement that you have chosen in the box.
- If you change your mind and choose a statement that has been crossed out then draw a circle around the box.

A. Most people in Britain ride a bike regularly.

B. Most UK cyclists are pleased about the number of dangerous incidents on the roads.

C. The writer has never had a dangerous incident while cycling.

D. The writer lives in south-east London.

E. As the car passed, the writer did not swerve.

F. The writer soon caught up with the driver.

G. The writer thought the driver's actions had been pointless.

H. It is not so easy to meet dangerous drivers while cycling.

Q2: 8 marks
Summarise the differences

Q2.1 You need to refer to Source A and Source B for this question. Both sources describe the writer's ways in which drivers behave. Use both texts to write a summary of what you understand about the writer's behaviour of the drivers. (8 marks)

Q3: 12 marks
Analyse language

Q3.1 You now need to refer only to Source B from lines 9 to 18. How does the writer use language to describe her first experiences of cycling? (12 marks)

Q4: 16 marks
Compare writer's attitudes

Q4.1 For this question you need to refer to the whole of Source A. Together with the whole of Source B. Compare how the writer conveys their writer perspectives on cycling in the city in your answer. You could: (16 marks)

- compare their similar perspectives on cycling in the city
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts

SECTION B: 40 marks

Section B: Writing
You are advised to spend about 45 minutes on this section. You are reminded of the need to plan your answer. You should leave enough time to check your work at the end.

Q5: 40 marks
Write from a viewpoint

Q5.1 Cars are noisy, dirty, smelly and dangerous. They should be banned from all town and city centres, allowing people to walk and cycle in peace. Write a letter to the editor for 'The Independent' arguing your point of view on this statement. (20 marks for content and organisation) (20 marks for language) (40 marks)

You are advised to plan your answer to Question 5 before you start to write.

Language Paper 2 Big Questions

Question 1

What is implicit information?

Question 2

What is being implied by the writer?

Question 3

How does the writer use language to shape meaning?

Question 4

What does the writer feel and how do they express that feeling?

Question 5

How do you manipulate language for a specific form, audience and purpose?

Question 2	
Summarising Ideas & Evidence	<ul style="list-style-type: none"> <input type="checkbox"/> <i>The writer of Source _ informs the reader that...</i> <input type="checkbox"/> <i>This is clear when we read "..."</i> <input type="checkbox"/> <i>Evidence of this is "..."</i>
Inferring	<ul style="list-style-type: none"> <input type="checkbox"/> <i>The writer of Source _ presents this in this way in order to suggest that...</i> <input type="checkbox"/> <i>From this, it can be inferred that...</i> <input type="checkbox"/> <i>We learn that...</i> <input type="checkbox"/> <i>The writer communicates that...</i> <input type="checkbox"/> <i>This indicates that...</i> <input type="checkbox"/> <i>This reinforces the idea that...</i>
Comparing & Linking	<ul style="list-style-type: none"> <input type="checkbox"/> <i>In contrast, in Source _ ... is shown to be...</i> <input type="checkbox"/> <i>However, the writer of Source B describes...</i>

Question 3	
Big Idea & Evidence	<ul style="list-style-type: none"> <input type="checkbox"/> <i>By describing ... as ".....", the writer presents the idea that...</i> <input type="checkbox"/> <i>In Source _, the writer constructs an image of...</i> <input type="checkbox"/> <i>The idea of ... is presented as being... when the writer states "..."</i>
Identifying Methods	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Within this quotation, the writer's use of ... is significant because...</i> <input type="checkbox"/> <i>Importantly, the writer uses the [word class] '....' in order to emphasise...</i> <input type="checkbox"/> <i>The imagery of... highlights...</i>
Language Analysis	<ul style="list-style-type: none"> <input type="checkbox"/> <i>It can be argued that this reinforces...</i> <input type="checkbox"/> <i>This is important as it evokes a sense of...</i> <input type="checkbox"/> <i>The use of this demonstrates...</i> <input type="checkbox"/> <i>The connotations of this word are..., which illustrate that...</i>

Question 4	
Comparing Viewpoints	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Whilst the writer of Source A believes... about ..., Source B contrastingly presents the view that...</i> <input type="checkbox"/> <i>Both Sources emphasise the idea that...</i> <input type="checkbox"/> <i>Although Source A suggests..., Source B indicates that it...</i>
Comparing Methods	<ul style="list-style-type: none"> <input type="checkbox"/> <i>The clever use of ... by both writers reinforces their argument that...</i> <input type="checkbox"/> <i>Whilst both writers use In their writing, it is employed differently to present contrasting viewpoints.</i> <input type="checkbox"/> <i>The two writers explore the idea by using...</i>
Language Analysis	<ul style="list-style-type: none"> <input type="checkbox"/> <i>This word contributes to building an image of...</i> <input type="checkbox"/> <i>The writer creates a tone of... towards... by using...</i>

What is a viewpoint or perspective?

An opinion. A view. A point of view. A way of thinking. Someone's outlook. Their attitude. Their position. Their beliefs. Their thoughts. Their feelings. Their ideas.

COMPARING VIEWPOINTS
diverging
differing
opposing
conflicting
contradictory

similar
alike
comparable

IF SOMEONE SUPPORTS AN IDEA
supports
champions
welcomes
elevates
promotes
encourages
accepts
compliments
advocates

IF SOMEONE CHALLENGES AN IDEA
challenges
contests
criticises
condemns
judges
stands against
opposes
questions

IF THE TONE FEELS GENUINE OR SERIOUS
genuine
sincere
serious
earnest
solemn
concerned

IF THE TONE DOES NOT FEEL GENUINE
artificial
insolent
mocking
ridicules
sarcastic
condescending

IF THE WRITER EXPLORES AN ISSUE IN DETAIL
thoughtful
contemplative
reflective
interested

IF THE TONE FEELS EASY-GOING
humorous
childish
lighthearted

SOME OPPOSITE PERSPECTIVES

realistic – fanciful
passionate – apathetic
optimistic – pessimistic
traditional – modern
conventional – unconventional
prejudiced – impartial
radical – superficial
hopeful – despairing
approve – disapprove

IF SOMEONE CONSIDERS ALL VIEWPOINTS

fair
objective
balanced
unbiased
impartial
neutral

IF SOMEONE IGNORES OTHER VIEWPOINTS

naive
blinkered
narrow-minded
superficial
biased
arrogant

IF THE WRITER SEEMS WELL-INFORMED OR THERE IS STRENGTH IN THE WRITING

confident
informed
sharp
well-informed
sophisticated
authoritative
deep

IF THE WRITER DOES NOT SEEM WELL-INFORMED OR THEY ARE NOT BOTHERED

vague
passive
childish
disinterested
ignorant

NEGATIVE ATTITUDES

critical
disdainful
disgruntled
disgusted
disinterested
furious
gloomy
despondent
harsh
hateful
angry
arrogant
callous
coarse
judgmental
outraged
indignant
irreverent

POSITIVE ATTITUDES

ecstatic
elated
enthusiastic
excited
impassioned
jubilant
proud
cheerful
compassionate
celebratory
appreciative
sympathetic
sensitive
understanding
supportive
respectful
helpful
admiring

EXAMPLE STATEMENTS

The writer conveys the idea that train travel is superior to other forms of transport.

The writer presents a realistic view of the conflict in their country.

The writer disapproves of the recent changes to safety precautions.

In their sensitive approach to the issue of farmers' wages, the writer offers a fair and informed viewpoint.

The writer's refreshingly optimistic attitude contrasts the disinterest and pessimism of others around them.

The two writers offer diverging points of view on the art exhibition: the first mocks and ridicules the artist, whereas the second gives a more respectful and impartial view of the paintings.

The writer expresses strong disappointment at the decision to close the supermarket.

The writer seems to feel proud of their team's appointment of the new manager.

The writer uses an anecdote to give a lighthearted view of the situation.

NON-FICTION WRITING

DESCRIBE

Imply what your view is by asking the reader to imagine a scene and describing it

POSITION

Make your view explicit, offering an overview of why you think what you think

RELEVANCE

Address why this issue is relevant to modern society and why we should be thinking about it

NOW

Exhort your reader to take some kind of action or concrete steps to address the points you have made

Question 5 – Brilliant Sentences	
Comma sandwich: a sentence with an embedded clause	The sun, which had been absent for days, shone steadily in the sky.
The more, more, more sentence	The more he worried, the more he felt uncomfortable, the more he wanted to leave the room.
The less, less, less sentence	The less I tried, the less I cared, the less I got.
Sentence, comma and list of verbs ending in –ing	The road unspooled on and on, rising, falling, rising, turning, falling.
Comparative (-er), more, more sentence	Every day, Kitty felt smaller, more ugly, more useless
Three adjective ‘of’ / ‘to’ / ‘that’ (etc) sentence	I felt full, full of food, full of bad television, full of incessant chat.
Colons to clarify	A strange hint of something filled his nostrils and made his stomach lurch: it was blood.
Two similes sentence	It could have been Esther’s, as black as jet, as dark as the night
The three verb sentence	The monster pushed, crashed, smashed its way through.
Fortunately / Unfortunately paired sentences	Unfortunately, the door was locked. Fortunately, there was a catflap just big enough for him to fit through.
Start with a preposition (under, by, near, beneath, over)	Under the moon, the river snaked its way to the sea.
So, so sentence	There was one item, so small, so unrecognisable, it didn’t register.
Verb -ed opening	Wracked with fear, Tommy crept slowly towards the door. Scared for her life, Anna searched frantically for the key.
Whoever/ Whenever	Whoever had been at the scene, whenever they had been there, it was clear something very sinister had taken place.
Adjectives at the start sentence	Cold and hungry, Martin waited for someone to take pity on him.

Question 5 – Brilliant Sentences	
Not only but also sentence	Not only was he cold, hungry and tired, but the chance of him being discovered would also increase.
The deliberation sentence	Sandwich, hot dog, salad - which would he choose?
Action followed by detail sentence	He shrugged, heavy shouldered.
-ing clause before the main sentence	Having no choice about it, Chris decided to agree with her.
However after the first word sentence	People, however, were watching gobsmacked.
The 'as if verb' sentence	He pulled absently at some grass, as if searching for memories.
Three adjectives at the start sentence	Ruthless, dangerous, lethal, the animal leaps for its prey.
Almost, almost, when sentence	I was almost there, almost asleep, when I heard footsteps coming, then the sound of someone breathing close by.
The Loose Sentence (an independent clause followed by a series of phrases)	It was a happy summer at the zoo, the zebras romping, the giraffes grazing, the elephants trumpeting, and the lure of a drippy popsicle on a hot day beckoning me to the snack bar.
The personification, 5 commas and 3 x 'to' sentence	Harsh white walls frown at the monotone uniformed prisoners, men with bleached faces and no eyes threaten and guns hover, thunderously muted, waiting for someone to move, to think, to die.
Start with a simile sentence	Like a ghost caught in a fan, he spun round and round on the roundabout.

Upgrade Your Vocabulary



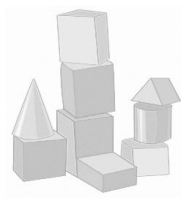






Strong / Powerful	Weak / Powerless	Abstract Nouns	Verbs for Analysis
Dominant Overpowering Overwhelming Unescapable Violent Aggressive Manipulative Shrewd Cunning Confident Almighty Omnipotent Relentless Unstoppable Ongoing Inevitable Untameable	Submissive Disempowered Underwhelming Helpless Vulnerable Timid Unbearable Quivering Agonising Defenceless Incapable Incompetent Disenfranchised Exploited Deteriorating Confined	Joy Hopefulness Candour Optimism Unease Trepidation Anxiety Loyalty Innocence Danger Heroism Beauty Independence Patience Freedom Fate Reality	Suggests Highlights Indicates Reinforces Emphasises Promotes Conveys Exhibits Supports Exemplifies Displays Builds Embodies Explores Illustrates Reveals Exposes Encapsulates
Positive Adjectives	Negative Adjectives	Positive Verbs	Negative Verbs
Delightful Amiable Unobjectionable Victorious Blissful Ethereal Comforting Mystifying Tantalising	Unpleasant Insufferable Loathsome Grotesque Repulsive Irritating Tiring Gruelling Callous	Unite Adore Feast Evolve Serve Honour Cherish Pioneer Reassure	Abhor Loathe Chide Scold Reprimand Coerce Agitate Spew Lament Invade
Adverbs	Intensifiers	Superlatives	Imperatives
Deliberately Gleefully Gracefully Doubtfully Obediently Eagerly Blindly Hungrily Boldly Inquisitively Perfectly Solemnly Faithfully Justly Promptly Rapidly Foolishly Defiantly Fortunately	Amazingly Astoundingly Dreadfully Especially Exceptionally Extremely Frightfully Incredibly Insanely Moderately Outrageously Radically Remarkably Somewhat Strikingly Supremely Terrifically Uncommonly Unusually	Bitterest Bloodiest Brightest Coldest Cruellest Darkest Deadliest Fiercest Greatest Largest Likeliest Saddest Smallest Sourest Strictest Strongest Toughest Weakest Worthiest	Imagine Think Picture Stop Challenge Reach Share Believe Take Rise Own Consider Question Accept Applaud



READING THE TEXT:		TIME:
QUESTION FOCUS:	NOTES:	
1.		
	Marks:	Time:
2.		
	Marks:	Time:
3.		
	Marks:	Time:
4.		
	Marks:	Time:

SECTION B: Q 5



QUESTION FOCUS:		Marks:
		Time:
AOs	SKILLS	NOTES
AO5: (____ — mark s) Cont ent and Orga nisati on		
		
		
		
Both		
AO6: (____ — mark s) Tech nical Accu racy		
		
		
		

Source A

Source A is taken from *Morning Glass*, the autobiography of professional surfer Mike Doyle. In this extract, he describes his introduction to the world of surfing at the beach near his home in California in the 1950s.

1 The first time I ever saw somebody riding a
surfboard was at the Manhattan Pier in 1953.
As much time as I'd spent at the beach,
you'd think I would have at least seen one
5 surfer before then. But there were only a few
dozen surfers in all of California at that time
and, like surfers today, they were out at
dawn surfing the morning glass. By the time
the crowds arrived, they were gone.



10 But this one morning I took the first bus to
the beach, walked out onto the Manhattan
Pier, looked down and saw these bronzed
13 gods, all in incredibly good shape, happier and healthier than anybody I'd ever seen.
They sat astride their boards, laughing with each other; at the first swell they swung their
15 long boards around, dropped to their stomachs, and began paddling towards shore. From
my viewpoint, it was almost as if I were on the board myself, paddling for the swell, sliding
into the wave, coming to my feet, and angling the board down that long wall of green water.
It was almost as if I already knew that feeling in my bones. From that day on, I knew that
surfing was for me.

20 There were several surfers out that day. Greg Noll was just a kid then, about sixteen years
old, but he was hot. On one wave he turned around backward on his board, showing off a
bit for the people watching from the pier. I was just dazzled.

Once I'd discovered there was such a thing as surfing, I began plotting my chance to try it. I
used to stand out in the surf and wait until one of the surfers lost his board. The boards then
25 were eleven feet long, twenty-four inches wide and weighed fifty or sixty pounds. When
they washed in broadside, they would hit me in the legs and knock me over. I would jump
back up, scramble the board around, hop on, and paddle it ten feet before the owner
snatched it back – 'Thanks, kid' – and paddled away.

30 Most surfers at that time were riding either hollow paddle-boards (a wooden framework with
a plywood shell), or solid redwood slabs, some of them twelve feet long. The much lighter
and much better balsa wood boards were just starting to appear.

One day in 1954, when I was thirteen, I was down at Manhattan Pier watching a guy ride a
huge old-fashioned paddle-board – what we used to call a kook box. It was hollow, made of
mahogany, about fourteen feet long, maybe sixty-five pounds and had no fin. It was the
35 kind of paddle-board lifeguards used for rescues; they worked fine for that purpose, but for
surfing they were unbelievably awkward. When the guy came out of the water, dragging the
board behind him, I asked if I could borrow it for a while. He looked at me like 'Get lost, kid.'
But when he sat down on the beach, I pestered him until he finally shrugged and nodded
toward the board.

40 I'd watched enough surfing by then to have a pretty clear idea of the technique involved. I
dragged the board into the water and flopped on top of it. After a while I managed to paddle
the thing out beyond the shore break and got it turned around. To my surprise, after a few
awkward tries, I managed to get that big, clumsy thing going left on a three foot wave. I
came to my feet, right foot forward, just like riding a scooter. I had no way of turning the
45 board but for a few brief seconds, I was gliding over the water.

As the wave started to break behind me, I looked back, then completely panicked. I hadn't
thought that far ahead yet! My first impulse was to bail out, so I jumped out in front of the
board, spread-eagled. I washed up on the beach, dragged myself onto the dry sand, and
lay there groaning.

Source B

In 1875, the British explorer Isabella Bird travelled to Hawaii, an island in the Pacific Ocean. Source B is an extract from a letter she wrote to her sister back in England, describing a visit to the Hawaiian town of Hilo. At that time in Britain surfing, or 'surf-bathing', was a completely unknown sport.

1 Our host came in to say that a grand display of the national sport of surf-bathing was going on, and a large party of us went down to the beach for two hours to enjoy it. It is really a most exciting pastime, and in a rough sea requires immense nerve. The surf-board is a tough plank of wood shaped like a coffin lid, about two feet broad, and from six to nine feet long, well-oiled and cared for. They are usually made of wood from the native breadfruit tree, and then blessed in a simple ritual.

The surf was very heavy and favourable, and legions of local people were swimming and splashing in the sea, though not more than forty had their Papa-he-nalu, or 'wave sliding boards,' with them. The men, each carrying their own hand-carved boards under their arms, waded out from some rocks on which the sea was breaking, and, pushing their boards before them, swam out to the first line of breakers*, and then diving down were seen no more till they re-appeared half a mile from shore.

What they seek is a very high breaker, on the top of which they leap from behind, lying face downwards on their boards. As the wave speeds on, and the bottom strikes the ground, the top breaks into a huge comber*. The swimmers appeared posing themselves on its highest edge by dexterous movements of their hands and feet, keeping just at the top of the curl, but always apparently coming down hill with a slanting motion.

18 So they rode in majestically, always just ahead of the breaker, carried shorewards by its mighty impulse at the rate of forty miles an hour, as the more daring riders knelt and even stood on their surf-boards, waving their arms and uttering exultant cries. They were always apparently on the verge of engulfment by the fierce breaker whose towering white crest was ever above and just behind them, but just as one expected to see them dashed to pieces, they either waded quietly ashore, or sliding off their boards, dived under the surf, and were next seen far out at sea, as a number of heads bobbing about like corks in smooth water, preparing for fresh exploits.

The great art seems to be to mount the breaker precisely at the right time, and to keep exactly on its curl just before it breaks. Two or three athletes, who stood erect on their boards as they swept exultingly shorewards, were received with ringing cheers by the crowd. Many of the less expert failed to throw themselves on the crest, and slid back into smooth water, or were caught in the breakers which were fully ten feet high, and after being rolled over and over, disappeared amidst roars of laughter, and shouts from the shore.

At first I held my breath in terror, thinking they were smothered or dashed to pieces, and then in a few seconds I saw the dark heads of the objects of my anxiety bobbing about behind the breakers waiting for another chance. The shore was thronged with spectators, and the presence of the elite of Hilo stimulated the swimmers to wonderful exploits. I enjoyed the afternoon thoroughly.

Is it always afternoon here, I wonder? The sea was so blue, the sunlight so soft, the air so

sweet. There was no toil, clang, or hurry. People were all holidaymaking, and enjoying themselves, the surf-bathers in the sea, and hundreds of gaily-dressed men and women galloping on the beach. It was so serene and tropical. I envy those who remain for ever on such enchanted shores.

Glossary

* breaker/comber – terms used by surfers for a large wave that breaks into white foam



QUESTION 2 BREAKDOWN

0 2

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

Both sources describe the type of boards used for surfing.

Use details from **both** sources to write a summary of what you understand about the different boards used by the surfers.

[8 marks]



QUESTION 2 MARK SCHEME

AO1: Identify and interpret explicit and implicit information and ideas Select and synthesise evidence from different texts	
Level 4 Perceptive, detailed 7-8 marks	<ul style="list-style-type: none"> Shows a detailed understanding of differences Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, Relevant 5, 6 marks	<ul style="list-style-type: none"> Shows a clear understanding of differences Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	<ul style="list-style-type: none"> Identifies some differences Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	<ul style="list-style-type: none"> Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual details from one/both texts

Q 2

EXAMPLE ANSWERS

0 2

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

Both sources describe the type of boards used for surfing.

Use details from **both** sources to write a summary of what you understand about the different boards used by the surfers.

[8 marks]

Student A

One difference between the types of boards used by the surfers is that Doyce sees the boards in a more industrial way, telling the reader that the boards could have been 'hollow paddle boards, a wooden framework with a plywood shelf'. This helps us to understand that, during the 1950s in America, surfboards were seen more as instruments or tools rather than to have sacred elements in the same way the Hawaiians did. In contrast, in source B the surfboards are sacred and a part of their cultural identity: 'the surfboard was blessed in a simple ritual'. As Bird is a British writer at a time when travel and therefore knowledge of other cultures was not readily available we can tell objectively that it is obvious to see the care that the Hawaiians take in their boards.

Doyce also tells us that some of the boards being used were 'solid redwood slabs'. Redwood is a heavy wood famous in California; this helps the reader to understand the scale of surfing and that simple local resources were used. This tells us that surfing was a very small sport. In Hawaii, they used 'wood from the native breadfruit tree' to make their surfboards. This tells us how they too could only use local resources although due to the time this was written, this is more of an indication of limits they could travel to get their resources, rather than the scale of the sport in Hawaii.

Mark out of 8:

Student B

Both sources describe the boards as wooden but Source A focuses more on the variation of styles including the 'hollow boards' or 'solid redwood slabs' or even the 'kook box'. This suggests that there is much more innovation and development in board styles in the 20th Century than in the 19th century as perhaps surfing is more popular and technology is improving. However, Source B describes a tough 'plank of wood' and that they were 'hand carved'. This suggests in the 19th Century they used more personal boards which might have had more sentimental value to them.

The boards are also of different lengths in both sources. In source A the boards are 'twelve feet long' which might show they have learnt what the best size is for a surf board, whereas in the source B they are 'six to nine feet long' which might imply that people in the 19th Century had not mastered the physics of surfing yet.

MARK OUT OF 8:

Student C

In source A I understand the boards used then are 11 feet long twenty four inches wide and weighed between 20 and 60 pounds.

Most surfers used either a hollow paddle board which is a wooden frame work with a plywood shell or solid redwood slabs meaning some of them can be twelve foot long.

But soon enough the much lighter and much better balsa wood boards were just starting to appear. There was also few kook box boards.

Mark out of 8:



QUESTION 3:

Analysing Language

Word Classes	
	Identifies a person (girl), thing (wall), idea (luckiness) or state (anger).
	Describes an action (jump), event (happen), situation (be) or change (evolve).
	Describes a noun (happy girl, grey wall).
	Gives information about a verb (jump quickly), adjective (very pretty) or adverb (very quickly).
Sentence Structures	
	An incomplete sentence (no subject verb agreement). <i>"Nothing." "Silence everywhere."</i>
	A sentence with one independent clause. <i>"She went to the shop."</i>
	A sentence with multiple independent clauses. <i>"She went to the shop and bought a banana"</i>
	A sentence with one independent clause and at least one dependent clause. <i>"Sometimes, when she goes to the shop, she likes to buy a banana."</i>
Language Techniques	
	Repetition of sounds at the beginning of two or more words
	A short story told to illustrate a point
	The use of extreme exaggeration.
	When the writer provides mental "pictures".
	Like sarcasm, where the opposite is implied.
	Two ideas together which contrast each other.
	A number of connected items (three= effect).
	Something is presented as something else.
	Words that make the sounds they are representing.
	Contradictory terms together <i>"bittersweet"</i> .
	Language used to appeal to the emotions.
	Giving human traits to something non-human.
	When a word, phrase or idea is used more than once
	A set of words from a text related in meaning.
	Repetition of the 's' sound at the start of two or more words.
	Something is presented as like something else.
	Facts that use numbers
	An idea is reflected by an object/character etc.
	The way words and phrases are arranged.
	Statements that can be proven to be true.
	Questions that do not require an answer.
	Speaking directly to the reader or listener.
	A personal viewpoint about something.



QUESTION 3 BREAKDOWN

0 3

You now need to refer only to **Source B** from lines **18 to 25**.

How does the writer use language to describe the surfers and the sea?

[12 marks]

<p>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</p>	
<p>Level 4 Perceptive, detailed</p> <p>Shows detailed and perceptive understanding of language 10 - 12 marks</p>	<ul style="list-style-type: none"> Analyses the effects of the writer's choices of language Selects a range of judicious quotations Uses sophisticated subject terminology appropriately
<p>Level 3 Clear, Relevant</p> <p>Shows clear understanding of language 7 - 9 marks</p>	<ul style="list-style-type: none"> Clearly explains the effects of the writer's choices of language Selects a range of relevant quotations Uses subject terminology accurately
<p>Level 2 Some, attempts</p> <p>Shows some understanding of language 4 - 6 marks</p>	<ul style="list-style-type: none"> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
<p>Level 1 Simple, limited</p> <p>Shows simple awareness of language 1 - 3marks</p>	<ul style="list-style-type: none"> Offers simple comment on the effect of language Simple references or textual details Simple of subject terminology

Q 3

EXAMPLE ANSWERS (Surfing)



You now need to refer only to **Source B** from lines **18 to 25**.

How does the writer use language to describe the surfers and the sea?

[12 marks]

Student A

The writer uses a simile of 'like corks in smooth water' to describe the heads of surfers after a wave evoking the image of quick, cheerful bobbing to show the reader, using a familiar image, how buoyant and carefree the surfers are, diffusing the tension of the previous lines.

Violent verbs are used to describe the sea, like 'dashed', showing the danger and violence of the sea - this is *compounded* by the multitude of verbs in a listing sentence of 'sliding' and 'dived' portraying the ever-changing nature of the sea and the movement of the surfers by active word choices.

The wave is personified to make its movement seem more natural and the interactions more fluid, helping the reader understand the unity of the ocean, using possessive qualifiers like 'whose towering white crest' and the personification its 'mighty impulse' showing its unpredictability.

The adverb 'majestically' is used to describe the surfers, royal imagery portraying them as kings of the waves, depicting their mastery and confidence, and the awe they inspire in their audience.

The lexical field of violence with words like 'mighty', 'fierce' and the hyperbolic 'dashed to pieces' creating an aggressive picture of the sea and making sense of awe and danger permeate the passage, juxtaposes with the 'smooth' and 'sliding' depiction of the surfers. The soft 's' sounds gentler and peaceful making the surfers calm in the face of the violent sea even more impressive.

Sound imagery is also used, appealing to the reader's senses with 'exultant cries' and 'dashed', making the loud sea more vivid; this is contrasted starkly with the use of adverbs 'quietly' to show the variability of the waves and the strength of the surfers to quell such violence.

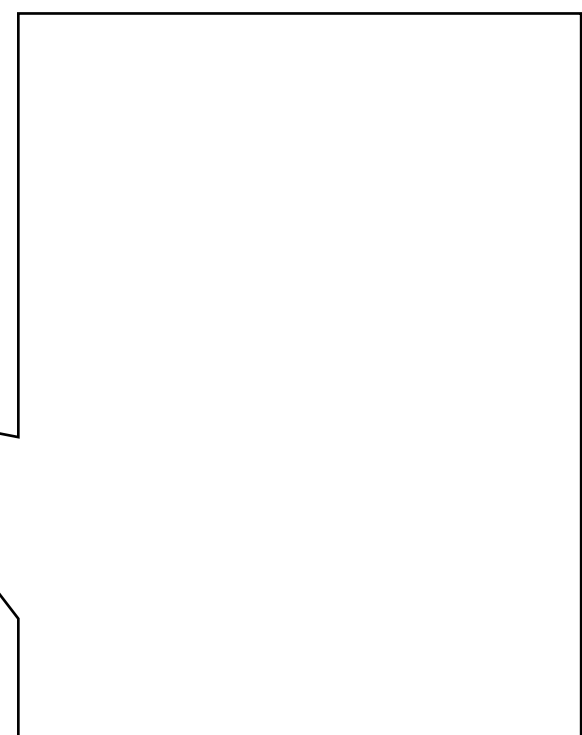
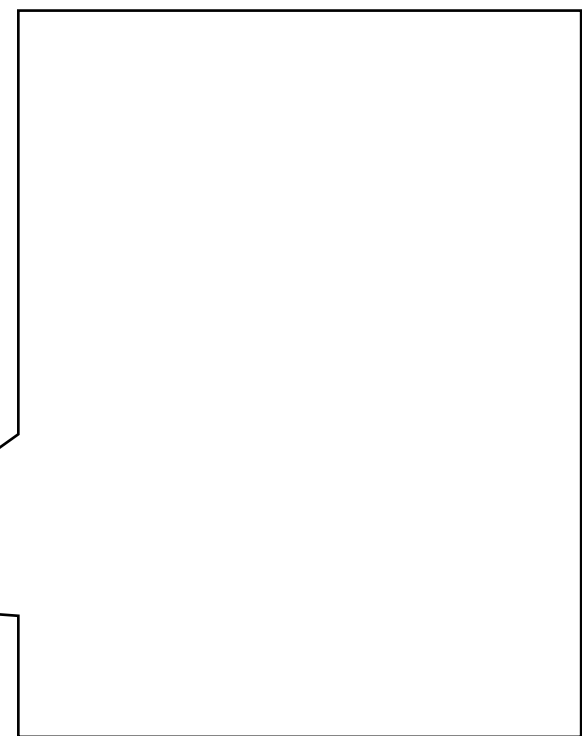
Mark-out of 8:

Student B

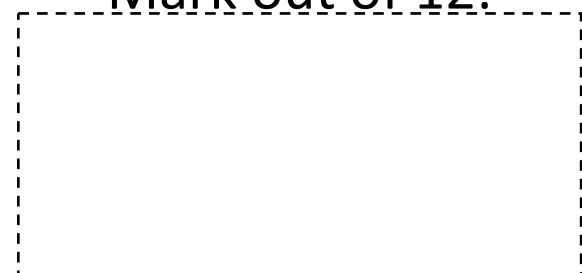
The writer describes the sea using the metaphor 'towering white chest'. The verb 'towering' suggests that the waves were much bigger than the surfers. Alternatively, it could also suggest that some of the riders were perhaps intimidated by the waves and felt weak and vulnerable due to them being 'on the verge of engulfment'. Furthermore, the colour imagery 'white' has connotations of something good, pure and heavenly which almost makes the sea sound very tranquil and angelic.

The writer then describes the surfers with the simile 'a number of heads bobbing about like corks in smooth water'. This illuminates the idea that the surfers went really far out and was distant from shore. The noun 'corks' has connotations of being extremely petite and almost dehumanises them.

The surfers are also described as being on the 'verge of engulfment by the fierce ice breaker'. The word engulfment. The word 'engulfment' insinuates that the surfers are almost being swallowed by the waves. This almost makes the waves sound superior. The adjective 'fierce' has connotations of something feisty and animalistic making the ocean seem like an uncontrollable savage.



Mark out of 12:



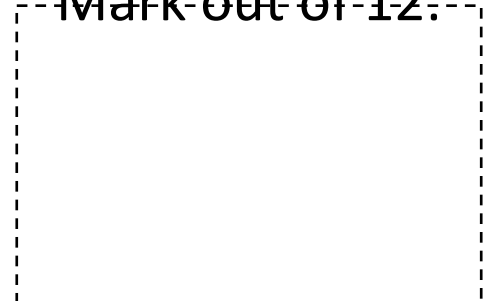
Student C

The writer describes the surfers by saying 'they rode majestically'. The adverb 'majestically' has connotations of something being angelic and superior to others, suggesting that the surfers ride the surf boards in an angelic way to others. Alternatively, the adverb 'majestically' could suggest that the surfers are showing off the people who are watching them.

The writer then describes the sea by saying that 'they were always apparently on the verge of engulfment by the fierce breakers to see them dashed to pieces'. The force, aggression and violence, perhaps suggesting that the sea is violent towards the surfers. Alternatively, the verb 'dashed' could suggest that the surfers were going extremely fast, conquering the waves on the sea in a matter of seconds.



Mark out of 12:



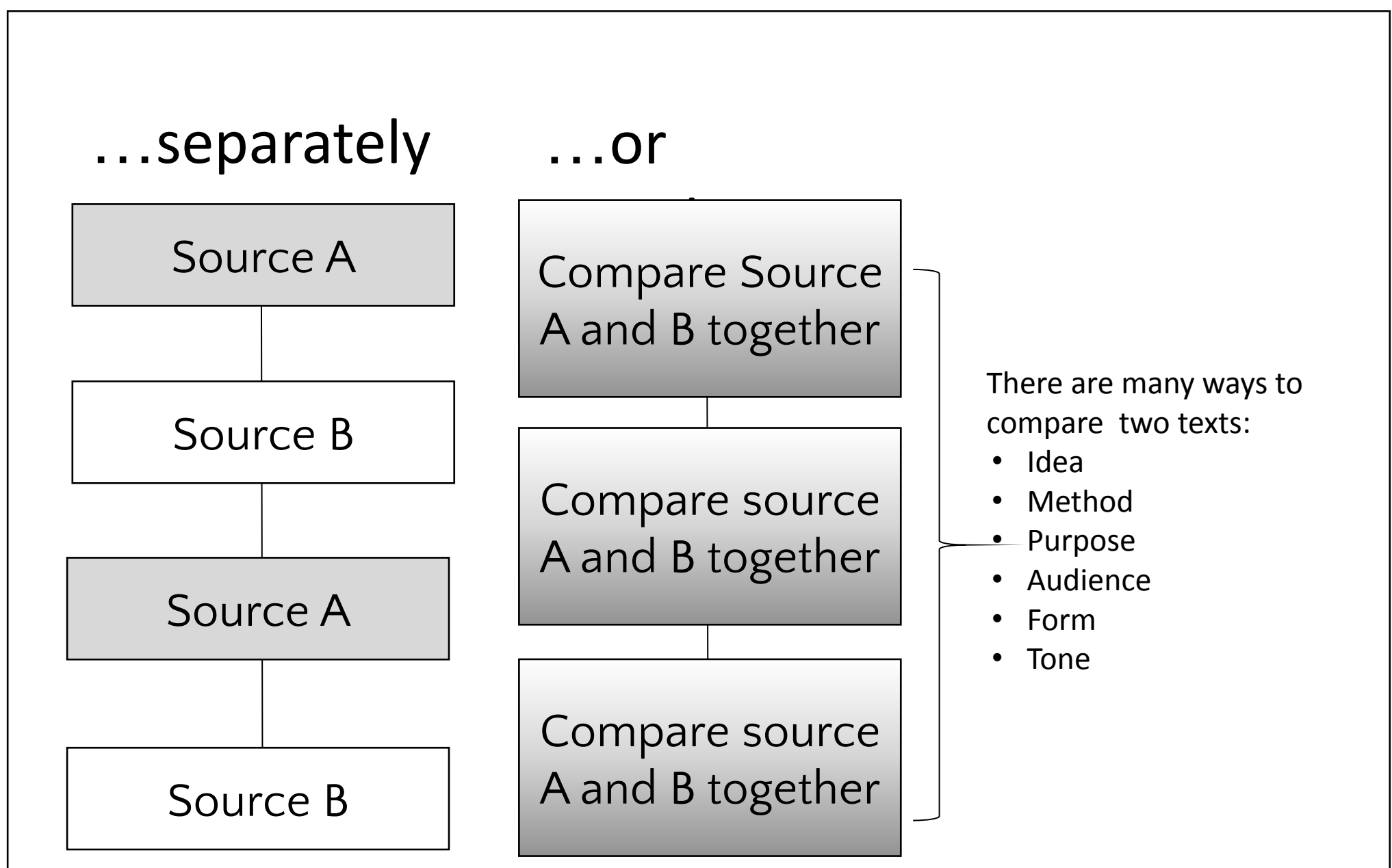


QUESTION 4:

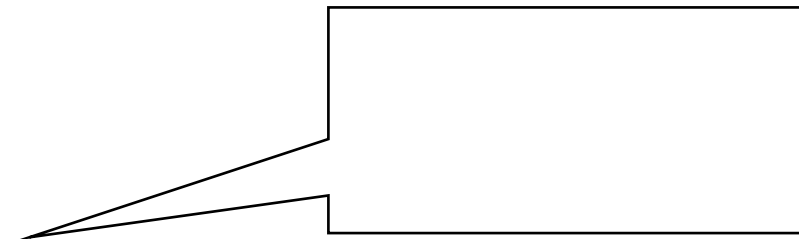
Comparing How Writers Present Their Attitudes and Viewpoints

Connectives for similarities	Connectives for differences

Structuring your answer by writing about the texts...



QUESTION 4 BREAKDOWN



0 4

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

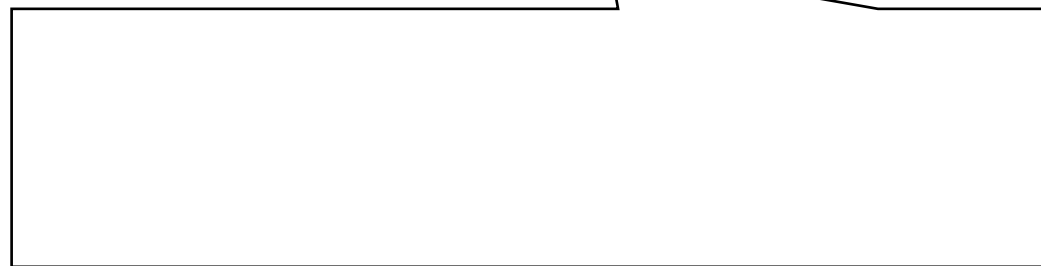
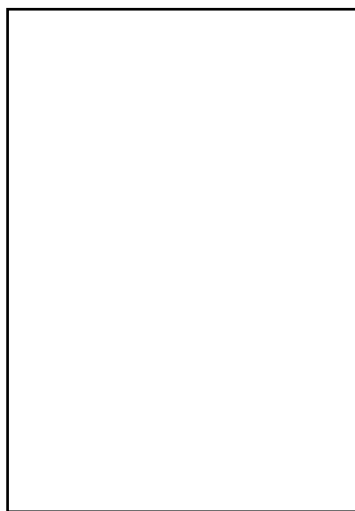
Compare how the writers convey their different perspectives on surfing.



In your answer, you could:

- compare their different perspectives on surfing
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]



AO3: Compare writer's ideas and perspectives, as well as how these are conveyed , across tow or more texts	
<p>Level 4 Perceptive, detailed Comparison 13 - 16 marks</p>	<ul style="list-style-type: none"> • Analyses how methods are used • Selects a range of judiciously chosen evidence from both texts • Shows a detailed and perceptive understanding of the different ideas and perspectives in both texts
<p>Level 3 Clear, Relevant 9 - 12 marks</p>	<ul style="list-style-type: none"> • Explains clearly how writer's methods are used • Selects relevant detail to support from both texts • Shows clear understanding of the different ideas and perspectives in both texts
<p>Level 2 Some attempts at comparison 5 - 8 marks</p>	<ul style="list-style-type: none"> • Makes some comment on how writer's methods are used • Selects some appropriate textual detail, not always supporting, from one or both texts • Shows some understanding of different ideas and perspectives
<p>Level 1 Simple, limited comment 1 – 4 marks</p>	<ul style="list-style-type: none"> • Makes simple identification of writer's methods • Selects simple reference(s)/ textual detail (s) from one or both texts • Shows simple awareness of ideas and/ or perspectives

Q 4

EXAMPLE ANSWERS (Surfing)

0 4

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their different perspectives on surfing.



In your answer, you could:

- compare their different perspectives on surfing
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

Student A

Both autobiographical texts convey the excitement and fear of surfing in a completely different manner.

In source A, Mike Doyle completely embraces the idea of surfing fearlessly. He uses the pronoun 'I' repeatedly as he envisions himself surfing and taking on the waves. This allows the reader to visualise the experience for themselves in a detailed manner. They are able to follow as the narrator imagines that he 'paddles for the swell'.

On the other hand, in Source B, Isabella Bird describes the process of surfing in a methodical manner, with a certain amount of detachment. In contrast to Doyle, she always uses the third person to describe the movements of the 'surfers' as they 'appeared posing themselves' or were 'lying face downwards'. While this style presents a detailed account of how the Hawaiians surfed, it is not as vivid as source A as the narrator is more detached from the event. This implies that the narrator in source A has a more emotional attachment to the sport while the writer in source B is merely recounting details just to preserve memories rather than it being something significant for her.

Another way the reader can tell how personal the experience was for the narrator in source A was through the emotive way he describes his views on surfing. He uses words such as 'dazzled' and describes the water as something magical by calling it 'the morning glass'. The metaphor and emotive words show how he holds the sport with such reverence and admiration, thus making the extract seem more personal.

In contrast in source B, the narrator is more descriptive of her surroundings and focuses less on her own feelings and more on the atmosphere around her. She describes the 'ringing cheers by the crowd' and the 'roars of laughter' from the shore.

Mark out of 16:

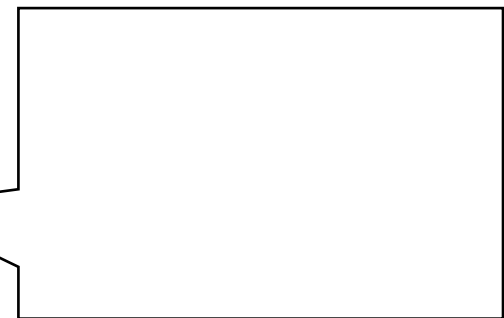
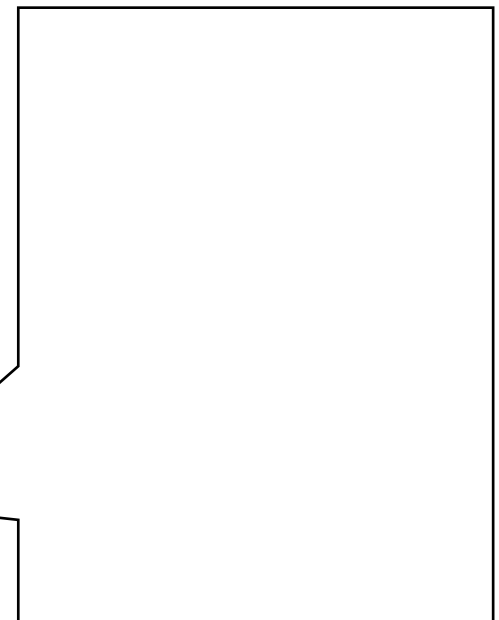
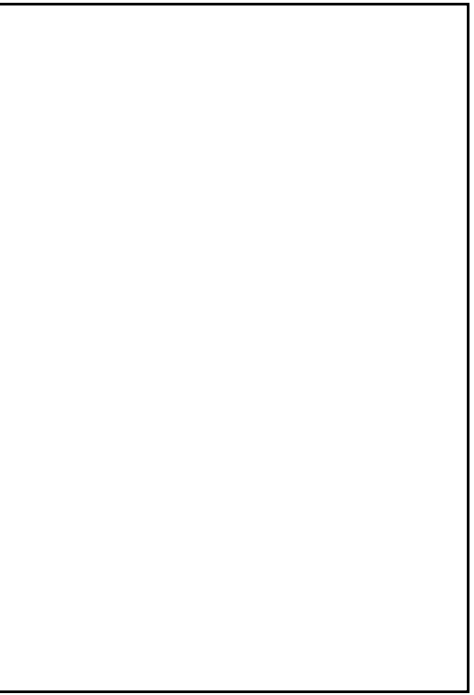
Student B

In source A, surfers are described as “bronzed gods, in incredibly good shape”. This metaphor emphasises the writer’s awe towards surfers, as “gods” are often idols worthy of worship. The comparatives “happier” and “healthier” than “anyone I had ever seen”, show the writer’s admiration for surfers. However, in source B, surfers rode “majestically” and were “daring”, but they are describes as “athletes”. Whilst the word “majestically” has connotations of royalty and greatness, the word “athletes” returns the status of surfers to that of normal people as opposed to gods.

In source A, the writer was “dazzled” by a “hot” surfer. These words have connotations of the sun, which is “hot” and dazzling, making surfers seem powerful and amazing to the writer. By contrast, in source B, the writer held his breath in “terror” and felt “anxiety” watching the surfers. The harsh consonance of “terror” combined with the onomatopoeic “dashed” to pieces creates a sense of danger and fear. In this way, the writer does not enjoy watching surfing as much as Mike Doyle, as she is afraid of the danger.

In source A, surfing is described as secretive. The writer uses a short clause “they were gone” to describe how surfers are only seen before crowds arrive during the day. The words are monosyllabic and simple, which presents the complete disappearance of surfers once the crowds arrive. The image of “a few” surfers out “at dawn” has connotations of rare animals only spotted at certain times, which shows the writer’s interest in becoming a part of this secret society. In source B, on the other hand, surfers put on a “grand display” and are received with “ringing cheers by the crowd”. The writer uses a semantic field of appreciative noises to show this. There are “ringing cheers”, “roars of laughter” and “shouts from the shore”. The description of sounds makes surfing seem lively and noisy, suggesting that the writer sees it as a public and open affair. There are “legions of local people”. This alliteration draws attention to the image of a vast number of people gathering for the “favourable” surf, showing that the writer believes surfing to be for everyone to take part in.

In source A, the writer attempts to surf. A semantic field of clumsiness is used to describe his attempt. He “dragged” the board and “flopped” on top of “the thing”. After a few, “awkward” tries he got “that big, clumsy thing” going left on a wave. These words don’t have perfect god like connotations, which shows the writer’s realistic perspective on being a beginner. In source B, however, the writer presents the “less expert” surfers in a more comic light. Firstly, the use of “less expert” still suggests that even the worse surfers are still somewhat experts which contrasts with the view that beginners are not very amazing or majestic, and presents a sugar coated view of surfing. These slightly worse surfers “failed” and “slid back into smooth water”. The sibilance is soft and gentle, which suggests that the writer is not fully aware of the realities of surfing.



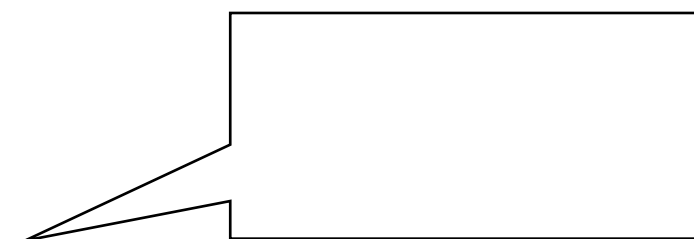
Mark out of 16:

QUESTION 5 BREAKDOWN



AO5: CONTENT AND ORGANISATION		
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	<u>Content</u> <ul style="list-style-type: none"> Register is convincing and compelling for audience Assuredly matched to purpose Extensive and ambitious vocabulary with sustained crafting of linguistic devices <u>Organisation</u> <ul style="list-style-type: none"> Varied and inventive use of structural features Writing is compelling, incorporating a range of convincing and complex ideas Fluently linked paragraphs with seamlessly integrated discourse markers
	Lower Level 4 19-21 marks	<u>Content</u> <ul style="list-style-type: none"> Register is convincingly matched to audience Convincingly matched to purpose Extensive vocabulary with conscious crafting of linguistic devices <u>Organisation</u> <ul style="list-style-type: none"> Varied and effective structural features Writing is highly engaging with a range of developed complex ideas Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13-18 marks Consistent, Clear	Upper Level 3 16-18 marks	<u>Content</u> <ul style="list-style-type: none"> Register is consistently matched to audience Consistently matched to purpose Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices <u>Organisation</u> <ul style="list-style-type: none"> Effective use of structural features Writing is engaging, using a range of clear connected ideas Coherent paragraphs with integrated discourse markers
	Lower Level 3 13-15 marks	<u>Content</u> <ul style="list-style-type: none"> Register is generally matched to audience Generally matched to purpose Vocabulary clearly chosen for effect and appropriate use of linguistic devices <u>Organisation</u> <ul style="list-style-type: none"> Usually effective use of structural features Writing is engaging, with a range of connected ideas Usually coherent paragraphs with range of discourse markers
Level 2 7-12 marks Some success	Upper Level 2 10-12 marks	<u>Content</u> <ul style="list-style-type: none"> Some sustained attempt to match register to audience Some sustained attempt to match purpose Conscious use of vocabulary with some use of linguistic devices <u>Organisation</u> <ul style="list-style-type: none"> Some use of structural features Increasing variety of linked and relevant ideas Some use of paragraphs and some use of discourse markers
	Lower Level 2 7-9 marks	<u>Content</u> <ul style="list-style-type: none"> Attempts to match register to audience Attempts to match purpose Begins to vary vocabulary with some use of linguistic devices <u>Organisation</u> <ul style="list-style-type: none"> Attempts to use structural features Some linked and relevant ideas Attempt to write in paragraphs with some discourse markers, not always appropriate
Level 1 1-6 marks Simple, Limited	Upper Level 1 4-6 marks	<u>Content</u> <ul style="list-style-type: none"> Simple awareness of register/audience Simple awareness of purpose Simple vocabulary; simple linguistic devices <u>Organisation</u> <ul style="list-style-type: none"> Evidence of simple structural features One or two relevant ideas, simply linked Random paragraph structure
	Lower Level 1 1-3 marks	<u>Content</u> <ul style="list-style-type: none"> Occasional sense of audience Occasional sense of purpose Simple vocabulary <u>Organisation</u> <ul style="list-style-type: none"> Limited or no evidence of structural features One or two unlinked ideas No paragraphs

QUESTION 5 BREAKDOWN

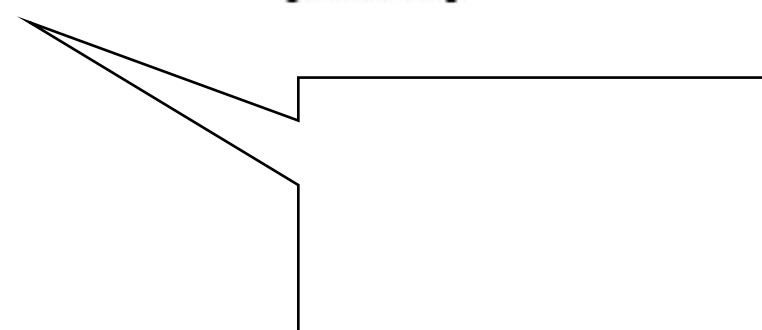
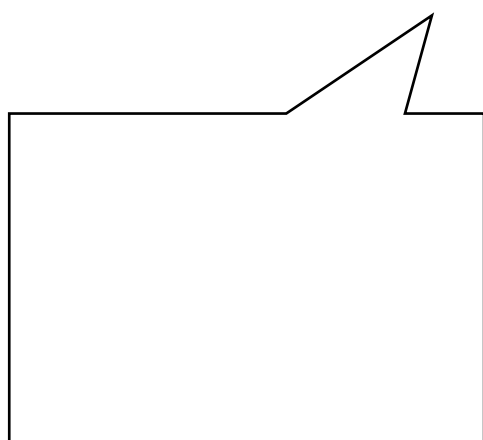


0 5

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

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

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



AO6: TECHNICAL ACCURACY	
Level 4 13-16 marks	<ul style="list-style-type: none"> • Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9-12 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5-8 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1-4 marks	<ul style="list-style-type: none"> • Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary

QUESTION 5 EXAMPLE ANSWERS



0 5

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

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

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

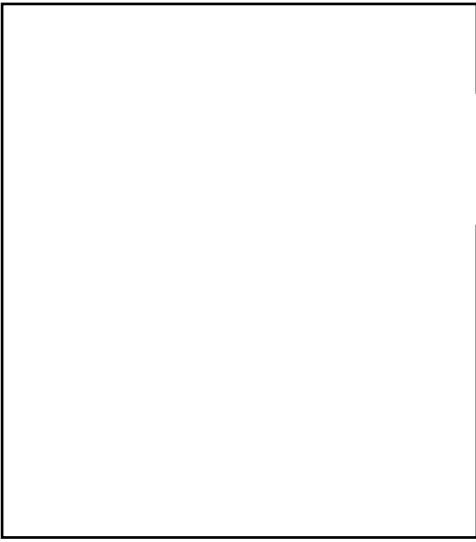
Student A

HEALTHY COMPETITION: IS THERE SUCH A THING?

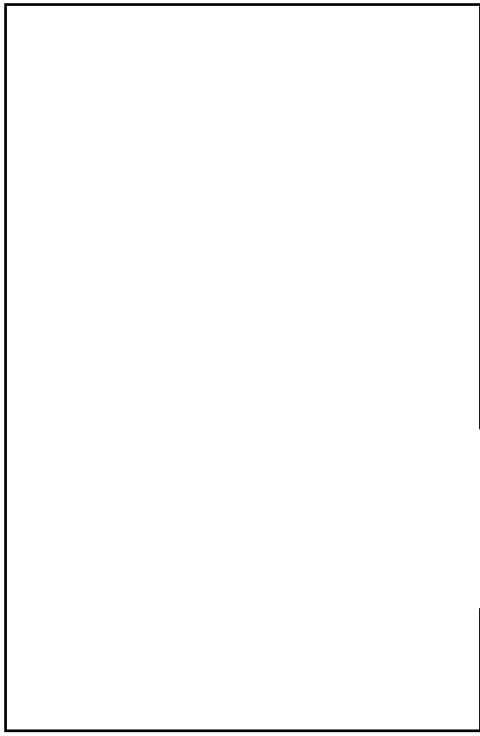
Growing up in England, you would do extremely well to avoid any elements of football. It seems to be an unspoken force that shapes all of our lives in one way or another – be that positively, with an overwhelming sense of togetherness or negatively, with an overwhelming sense of injustice. The argument that footballers are overpaid has been made time and time again with no visible means of a solution. A multi billion pound industry has been created through a sport that at times seems to encourage corruption. A pressure has been created such that two seconds of someone touching a ball with their foot can change lives.

Even on a smaller scale, football seems to be the one sport that strikes fear into the heart of every boy and girl in school. Although working as a team should be a rewarding experience, this feigned attitude of teamwork often brings about the opposite effect. It is true, a little bit of healthy competition never hurt anyone?

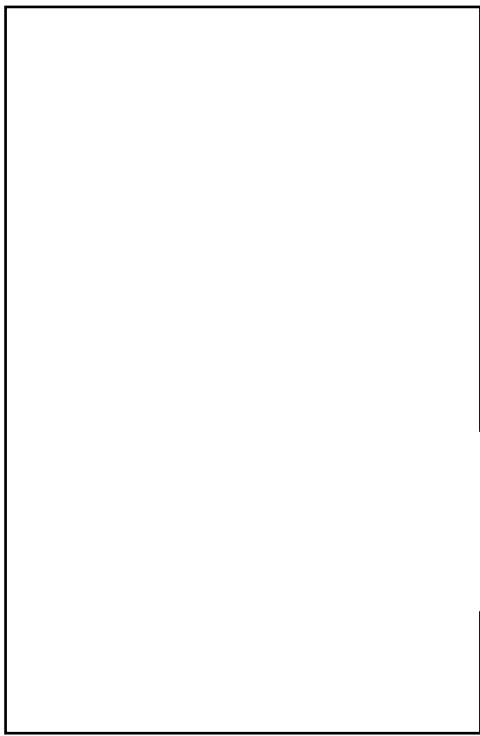
The issue with modern sport comes when the lines between healthy and unhealthy become blurred. I have never been the greatest fan of sports, especially team sports, as I did feel like I was letting down others on my team. Recently, all of this changed when I discovered roller derby.



Roller derby is a sport hailing from America. On the surface, it seems to be a sport no mother would want her child within a mile of. It is a violent and at times, bloody sport involving players attempting to block other skaters to stop them overtaking them. However, when you peel behind the surface, you'll find a sisterhood and you find a source of healthy competition. Winning and losing has never been the pinnacle of human existence with this sport. It's about pushing yourself until you hit that limit, both physically and emotionally. Since discovering this sport, I have opened my eyes to so many others and one thing I have seen across the board is a lack of interest in youths. And who can blame them? Those in the bottom are often made to feel worthless by teachers and peers. Those at the top are petrified of losing the thing that gives them value: winning.



We have all seen Breakfast Club. We've seen the scared teenage boy who acts out in fear of losing. Most of you probably know how this feels. We should be teaching our children that it is ok to lose. The heavens will not collapse. Their parents will still love them. Life will carry on.



Schools and parents alike need to start reflecting on what qualifies as 'healthy competition'. As a society we need to learn where to draw the line.

A05:
A06:
Mark out of 40:

QUESTION 5 EXAMPLE ANSWERS



0 5

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

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

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

Student B

Sport these days is more about money then there actual game. For Example if two teames played against each other a few decades ago a ticket to watch it might of cost £5 However if the same two teams played against each other today the prices would be abot £65 but theres no diffrent. However its not just about money, alot of clubs are more intrested in publicity not the success of the club. That why sports are losing spectators. This is why I disagree!

A05:

A06:

Mark out of 40:

Source A - 21st Century non-fiction

Elizabeth Day has been sent to report on the 2005 Glastonbury Festival¹ for a Sunday newspaper.

Are we having fun yet?

Anton is standing knee-deep in tea-coloured water. He is covered in a slippery layer of dark-brown mud, like a gleaming otter emerging from a river-bed. The occasional empty bottle of Somerset cider wafts past his legs, carried away by the current. "I mean," he says, with a broad smile and a strange, staring look in his dilated eyes, "where else but Glastonbury would you
5 find all this?"

He sweeps his arm in a grandiose arc, encompassing a scene of near-total devastation. In one field, a series of tents has lost its moorings in a recent thunderstorm and is floating down the hillside. The tents are being chased by a group of shivering, half-naked people who look like
10 the survivors of a terrible natural disaster.

When I was told that The Sunday Telegraph was sending me to experience Glastonbury for the first time, my initial reaction was one of undiluted horror. Still, I thought, at least the weather was good. England was in the grip of a heat wave.

15 But then the rains came: six hours of uninterrupted thunderstorm in the early hours of Friday morning. When I arrived later that day, there was a polite drizzle. By yesterday, the rain had given way to an overcast sky, the colour of exhaled cigarette smoke. The mud, however, remained, and the only way to get around the 900-acre site
20 was - like Anton - to resign oneself to getting very dirty indeed.



Everything else might have been damp, but the crowd remained impressively good-humoured throughout. "It's a very safe, family-friendly atmosphere," says Ed Thaw, a music student from London. "This is my sixth time at Glastonbury and I've never had any trouble." Indeed, on my train to Castle Cary, the carriages are crammed with well-spoken degree students sipping Pimms² and
25 making polite chit-chat.

The acts for 2005 included Coldplay, Elvis Costello and the American rock band The Killers, who brought a touch of salubrioness to the proceedings by performing in tuxedo³ jackets and glitter.

30 But Glastonbury has still managed to preserve a healthy degree of wackiness. In the Lost Vagueness area, a 1950s-style diner comes complete with fancy-dress rock 'n' roll dancers and a constant stream of Elvis songs. The Chapel of Love and Loathing has a disc jockey booth disguised as a church organ. Apparently, couples can get married here. Outside, a man wearing a huge pink Afro-wig⁴ is twirling round and round in bare feet. "What happened to your shoes?" I ask.

"They got washed away with my tent," he says, cheerily.

35 Bizarrely, everyone seems to be having a brilliant time and there are broad grins wherever I look. In fact, it's almost nice, this Glastonbury thing.

Glossary

¹Glastonbury Festival – a famous pop-music festival held in the summer in Somerset

²Pimms – a pink alcoholic drink, often drunk with ice in the summer

³tuxedo – a black or white, formal jacket, usually worn in the evening

⁴afro-wig – a curly wig with a rounded shape

Source B – 19th Century non-fiction

Greenwich Fair: Where Dickens let his hair down

Charles Dickens is writing in 1839 about a fair in London which was a popular annual event he enjoyed.

The road to Greenwich during the whole of Easter Monday is in a state of perpetual bustle and noise. Cabs, hackney-coaches¹, 'shay' carts², coal-waggon, stages, omnibuses³, donkey-chaises² - all crammed with people, roll along at their utmost speed. The dust flies in clouds, ginger-beer corks go off in volleys, the balcony of every public-house is crowded with people smoking and drinking, half the private houses are turned into tea-shops, fiddles are in great request, every little fruit-shop displays its stall of gilt gingerbread and penny toys; horses won't go on, and wheels will come off. Ladies scream with fright at every fresh concussion and servants, who have got a holiday for the day, make the most of their time. Everybody is anxious to get on and to be at the fair, or in the park, as soon as possible.



The chief place of resort in the daytime, after the public-houses, is the park, in which the principal amusement is to drag young ladies up the steep hill which leads to the Observatory⁴, and then drag them down again at the very top of their speed, greatly to the derangement of their curls and bonnet-caps, and much to the edification of lookers-on from below. 'Kiss in the Ring⁵,' and 'Threading my Grandmother's Needle⁵,' too, are sports which receive their full share of patronage.

Five minutes' walking brings you to the fair itself; a scene calculated to awaken very different feelings. The entrance is occupied on either side by the vendors of gingerbread and toys: the stalls are gaily lighted up, the most attractive goods profusely disposed, and un-bonneted young ladies induce you to purchase half a pound of the real spice nuts, of which the majority of the regular fair-goers carry a pound or two as a present supply, tied up in a cotton pocket-handkerchief. Occasionally you pass a deal⁶ table, on which are exposed pennyworths of pickled salmon (fennel⁷ included), in little white saucers: oysters, with shells as large as cheese-plates, and several specimens of a species of snail floating in a somewhat bilious-looking green liquid.

Imagine yourself in an extremely dense crowd, which swings you to and fro, and in and out, and every way but the right one; add to this the screams of women, the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos⁸, the noise of a dozen bands, with three drums in each, all playing different tunes at the same time, the hallooing of showmen, and an occasional roar from the wild-beast shows; and you are in the very centre and heart of the fair.

This immense booth, with the large stage in front, so brightly illuminated with lamps, and pots of burning fat, is 'Richardson's,' where you have a melodrama (with three murders and a ghost), a pantomime, a comic song, an overture, and some incidental music, all done in five-and-twenty minutes.

'Just a-going to begin! Pray come for'erd, come for'erd,' exclaims the man in the countryman's dress, for the seventieth time: and people force their way up the steps in crowds. The band suddenly strikes up and the leading tragic actress, and the gentleman who enacts the 'swell' in the pantomime, foot it to perfection. 'All in to begin,' shouts the manager, when no more people can be induced to 'come for'erd,' and away rush the leading members of the company to do the first piece.

FESTIVALS AND FAIRS: QUESTIONS

Glossary

¹hackney coaches – a horse-drawn carriage for hire

²shay carts / ²donkey chaises – a lightweight, open horse-drawn carriage

³omnibuses – a large (in this case horse-drawn) bus for public transport

⁴Observatory – Greenwich is the location of a famous astronomical observatory situated on top of a hill

⁵Kiss in the Ring / ⁵Threading my Grandmother's Needle – traditional children's games

⁶deal – a softwood timber such as pine

⁷fennel – an edible plant with an aniseed flavour

⁸penny dittos – (presumably) short pieces of music/songs

0 1

Read again the first part of **source A**, lines 1 to 14.

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

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

- A Anton is standing in water, covered in mud.
- B Anton is being carried away by the current.
- C Glastonbury is a scene of near-total devastation.
- D The moorings of the tents are floating down the hillside.
- E The writer is shivering and caught in a thunderstorm.
- F Half-naked people are running after their tents.
- G At first, the writer was not pleased to be sent to Glastonbury.
- H The writer was not surprised to find it was wet and muddy.

[4 marks]

FESTIVALS AND FAIRS: QUESTIONS

0 2

You need to refer to **source A** and **source B** for this question:

The things to see and do at Glastonbury Festival and Greenwich Fair are different.

Use details from **both** sources to write a summary of the differences.

[8 marks]

0 3

You now need to refer **only** to **source B**, Dickens' description of the fair itself (**from line 19 to the end**).

How does Dickens use language to make you, the reader, feel part of the fair?

[12 marks]

0 4

For this question, you need to refer to the **whole of source A** together with the **whole of source B**.

Compare how the writers have conveyed their different views and experiences of the festival and fair they describe.

In your answer, you could:

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

[16 marks]

0 5

'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.'

Write a letter to your local newspaper in which you argue for or against this statement.

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

[40 marks]

Source A

This is an article published in The Guardian newspaper in 2016. The writer, Stuart Heritage, explores how he feels now that his son is a year old.

How can my son be a year old already?

He's growing up fast, leaving milestones in his wake – and tiny parts of me along with them

1 My son turned one last week. The day marked the
end of what has been both the longest and
shortest year of my life. From the instant he was
born, it's felt as if my son has always been part of
5 this family. I don't mean that in an obnoxious,
heart-eyed, this-was-always-meant-to-be way.
I simply mean that I haven't slept for a year and I
don't really know how time works any more. Whole
years have passed in some of the afternoons I've
10 spent with him lately. Entire galaxies have been
born and thrived and withered and died in the time
it's taken him to eat a mouthful of porridge.



How is he one already? First he was born, and then I blinked, and now in his place is a
15 little boy who can walk and has teeth and knows how to switch off the television at
precisely the most important moment of anything I ever try to watch. It's not exactly the
most unprecedented development in all of human history – child gradually gets older – but
17 it's the first time I've seen it close up. It's honestly quite hard to grasp.

18 A year ago, he was a sleepy ball of scrunched-up flesh, but is now determinedly his own
person. I can see everyone in him – me, my wife, my parents – yet he's already separate
20 from all of us. He's giddy and silly. He's a show-off, albeit one who's irrationally terrified of
my dad. He loves running up to people and waiting for them to twang his lips like a ruler on
a table. When he gets tired and barks gibberish in the middle of the room, he throws his
entire body into it, like he's trying to shove the noise up a hill.

25 With every tiny development – every new step he takes, every new tooth and sound and
reaction that comes along to ambush us – we're confronted with a slightly different child.

Photos of him taken in the summer seem like dispatches from a million years ago. Photos of
28 him taken last week seem like a different boy. He's blasting ahead as far as he can. He's
leaving milestone after milestone in his wake and tiny parts of me along with them.

30 He'll never again be the tiny baby who nestled in the crook of my arm, sucking on my little
finger in the middle of the night while his mum slept. Nor will he be the baby amazed by the
taste and texture of solid food. Soon enough he'll stop being the baby who totters over and
rests his head on my shoulder whenever he gets tired, or laughs uncontrollably whenever I
say the word 'teeth' for reasons I don't think I'll ever work out.

35 But I've had a year of this and it's ok. He's never going to stop changing, and I don't want
him to. This sadness, this constant sense of loss, of time slipping just beyond your grasp, is
an important part of this process. He won't realise this, of course. He's got years of
unbroken progress ahead of him, where everything will always be new and he'll keep
obliviously brushing away all of the silly old fools who tell him how much he's grown.

40 One day it'll creep up on him. Years of his life will pass in a moment and he won't be able to
understand where they've gone.

But it's ok. You can't hoard time. You just have to make the most of what you have.

This is an extract from a Victorian newspaper article of the 1800s. The writer explores how she feels now that her son has grown up.

Boy Lost

He had black eyes, with long lashes, red cheeks, and hair almost black and almost curly. He wore a crimson plaid jacket, with full trousers buttoned on, had a habit of whistling, and liked to ask questions. He was accompanied by a small black dog.

It is a long while now since he disappeared.

5 I have a very pleasant house and much company. My guests say, 'Ah, it is pleasant to be here! Everything has such an orderly, put-away look – nothing about under foot, no dirt!' But my eyes are aching for the sight of cut paper upon the floor; of tumbled-down card-houses; of wooden sheep and cattle; of pop-guns, bows and arrows, whips, tops and go-carts. I want to see
10 crumbs on the carpet, and paste spilt on the kitchen table. I want to see the chairs and tables turned the wrong way about; yet these things used to fret me once.

They say, 'How quiet you are here; ah, one here may be at peace.' But my ears are aching for the pattering of little feet; for a hearty shout, a shrill whistle, for the crack of little whips, for the noise of drums and tin trumpets; yet these things made me nervous once.

15 They say – 'Ah, you are not tied at home. How delightful to be always at liberty for concerts, lectures, and parties! No responsibilities for you.' But I want responsibilities; I want to listen for the school bell of mornings; to give the last hasty wash and brush, and then to watch from the window nimble feet bounding away to school. I want to replace lost buttons and obliterate mud stains, fruit stains, treacle stains, and paints of all colours. I want to be sitting by a little crib of
20 evenings, when weary little feet are at rest, and prattling voices are hushed, that mothers may sing their lullabies. They don't know their happiness then – those mothers. I didn't. All these things I called responsibilities once.

A manly figure stands before me now. He is taller than I, has thick black whiskers, and wears a frock coat, billowy shirt, and cravat. He has just come from college. He calls me mother, but I
25 am rather unwilling to own him. He stoutly declares that he is my boy, and says he will prove it. He brings me his little boat to show the red stripe on the sail, and the name on the stern – 'Lucy Lowe' – our neighbour's little girl who, because of her long curls, and pretty round face, was the chosen favourite of my little boy. How the red comes to his face when he shows me the name on the boat!

30 And I see it all as plain as if it were written in a book. My little boy is lost, and my big boy will soon be. I wish he were still a little boy in a long white night gown, lying in his crib, with me sitting by, holding his hand in mine, pushing the curls back from his forehead, watching his eyelids droop, and listening to his deep breathing. If I only had my little boy again, how patient I would be! How much I would bear, and how little I would fret and scold! I can never have him
35 back again; but there are still many mothers who haven't yet lost their little boys. I wonder if they know they are living their very best days; that now is the time to really enjoy their children!

I think if I had been more to my little boy I might now be more to my grown up one.

CHILDHOOD: QUESTIONS

0 1

Read again the first part of **Source A** from **lines 1 to 17**.

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

- Shade the **circles** in the boxes of the ones that you think are true.
- Choose a maximum of four statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- A** The writer's son has just had his second birthday.
- B** It took a while for the writer to feel close to his son after he was born.
- C** The writer has not slept very well over the last year.
- D** It takes a long time for the boy to eat his porridge.
- E** The writer thinks that his son has grown quickly.
- F** The boy has not yet learned to walk.
- G** The writer's son knows how to switch off the television.
- H** The writer finds it easy to grasp the idea of his son getting older.

0 2

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

The ways the boys spend their time playing as young children is different.

Use details from **both** sources to write a summary of the different activities the boy in Source A enjoys and the boy in Source B enjoyed when he was young.

[8 marks]

0 3

You now need to refer only to **Source A** from **lines 18 to 28**.

How does the writer use language to describe his son?

[12 marks]

0 4

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their different perspectives and feelings about their children growing up.

In your answer, you could:

- compare their different perspectives and feelings
- compare the methods the writers use to convey their different perspectives and feelings
- support your response with references to both texts.

[16 marks]

0 5

'Parents today are over-protective. They should let their children take part in adventurous, even risky, activities to prepare them for later life.'

Write an article for a broadsheet newspaper in which you argue for **or** against this statement.

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

[40 marks]

**THE GHOULISH AND UNFORGETTABLE CRIMES OF MURDERER
AND GRAVE-ROBBER, ED GEIN**

In small town Plainfield, Wisconsin, a hard-working farming and hunting community in the 1950s, local bachelor Ed Theodore Gein was a trusted neighbour. He did odd jobs as a handyman, and babysat local children — while seen as maybe a little odd, he was nonetheless invited into their homes and offered a seat at their dinner table. He later became known as the Plainfield Butcher.

- 1 On the opening day of hunting season in the fall of 1957, almost all the menfolk of Plainfield were off
2 looking for deer. All except Gein, who was ironically known for being squeamish at the sight of blood and
3 uncomfortable with the idea of hunting.
- 4 He stopped in to see Bernice Worden at Worden's Hardware and Implement Store, where he picked up
5 some anti-freeze. He'd brought a .22-caliber bullet with him in his pocket, which he put into one of the
6 hunting rifles for sale in the shop, and took down Worden. When her disappearance from the store was
7 noted, along with a pool of blood reminiscent of the Mary Hogan scene, Gein's name was noticed in the
8 receipts from his anti-freeze purchase.
- 9 The police rushed to the Gein farmhouse, but found it deserted, as Gein was having supper with some
10 neighbours. While a couple of cops went to look for Gein for questioning, and ended up arresting him,
11 others began to poke around his property, looking for anything suspicious. The horrors they found
12 ensured Gein's place in the history of depraved killers and ghouls, despite his only being known to have
13 slain two people, and only ever tried for one murder.
- 14 Police found the body of Bernice Worden, headless, suspended upside-down, gutted and "dressed" as
15 one would a deer. Gein's gloomy and decay- and stench-filled home offered even more nightmares. Just a
16 few other findings, among many, were human skulls on his bedposts and used for soup bowls, a pair of
17 lips hanging on a window shade, a belt made from human skin, a skin lamp shade, an oatmeal box full of
18 brain matter, and, hanging on a wall, nine human faces, fashioned into masks. One of these had belonged
19 to Mary Hogan. Bernice Worden's heart was found on Gein's stove.
- 20 When it became clear that the remains of Hogan and Worden were the only two of the many found that
21 could be linked to any disappearances, Gein explained that he had collected all the other human remains
22 from robbing local graves.
- 23 Under investigation for murder in 1957, he was interrogated by District Attorney Earl Kileen. Gein
24 admitted: "I started to visit graveyards in the area regularly about 18 months after my mother died. Most
25 nights, I would just stand and have private conversations ... with my ma.... Other times, I couldn't make
26 myself go home without raisin' one of 'em up first. Maybe on about nine occasions, I took somebody, or
27 part of somebody, home with me. It was kind of an evil spirit I couldn't control." Gein explained that he
28 was able to get away with this for a period of about five years, as he always left the graves in "apple-pie
29 order" when he was finished robbing them. He went on to state that he would watch the obituaries for
30 when women, particularly those with a similar body type to his mother, were laid to rest and visit the
31 next night to steal their corpses, as he had begun to have "an uncontrollable desire to see a woman's
32 body." Some accounts claim that he did also dig up his mother's corpse and bring her home.
33 One of the grisliest artefacts found was basically a woman suit — a pair of skin leggings and a vest made
34 from a torso...

HORROR UPON HORROR. THE STAR LONDON. MONDAY, 10 SEPTEMBER, 1888.

WHITECHAPEL IS PANIC-STRICKEN AT ANOTHER FIENDISH CRIME.

A FOURTH VICTIM OF THE MANIAC.

*A Woman is Found Murdered Under Circumstances Exceeding in Brutality
the Three Other Whitechapel Crimes.*

1 London lies to-day under the spell of a great terror. A nameless reprobate - half beast, half man - is at large,
2 who is daily gratifying his murderous instincts on the most miserable and defenceless classes of the
3 community. There can be no shadow of a doubt now that our original theory was correct, and that the
4 Whitechapel murderer, who has now four, if not five, victims to his knife, is one man, and that man a
5 murderous maniac. There is murderer in our midst. Hideous malice, deadly cunning, insatiable thirst for
6 blood - all these are the marks of the mad homicide. The ghoulish creature who stalks through the streets
7 of London, stalking down his victim like a Pawnee Indian, is simply drunk with blood, and he will have more.
8 The question is, what are the people of London to do? Whitechapel is garrisoned with police and stocked
9 with plain-clothes men. Nothing comes of it. The police have not even a clue. They are in despair at their
10 utter failure to get so much as a scent of the criminal.

11 Now we have a moral to draw and a proposal to make. We have carefully investigated the causes of the
12 miserable and calamitous breakdown of the police system. They are chiefly two: (1) the inefficiency and
13 timidity of the detective service, owing to the manner in which Sir Charles has placed it in leading strings
14 and forbidden it to move except under instructions; (2) the inadequate local knowledge of the police. To add
15 to the list of clumsy follies which have made Sir CHARLES WARREN'S name stink in the nostrils of the people
16 of London, the CHIEF COMMISSIONER has lately transferred the whole of the East-end detectives to the
17 West and moved the West-end men to the East. Our reporters have discovered that the Whitechapel force
18 knows little of the criminal haunts of the neighbourhood. Now, this is a state of things which obtains in no
19 other great city in the world but London, and is entirely due to our centralised system. In New York the local
20 police know almost every brick in every den in the district, and every felon or would-be felon who skulks
21 behind it. In Whitechapel many of the men are new to their work, and others who have two or three years'
22 local experience have not been trained to the special work of vigilant and ceaseless inspection of criminal
23 quarters.

24 Now there is only one thing to be done at this moment: the people of the East-end must become their own
25 police. They must form themselves at once into Vigilance Committees. There should be a central committee,
26 which should map out the neighbourhood into districts, and appoint the smaller committees. These again
27 should at once devote themselves to volunteer patrol work at night, as well as to general detective service.
28 The unfortunates who are the objects of the man-monster's malignity should be shadowed by one or two of
29 the amateur patrols. They should be cautioned to walk in couples. Whistles and a signalling system should
30 be provided, and means of summoning a rescue force should be at hand. We are not sure that every London
31 district should not make some effort of the kind, for the murderer may choose a fresh quarter now that
32 Whitechapel is being made too hot to hold him.

33 The hunt for the madman in our midst must begin in earnest; but the bloodhounds must be fed.

SERIAL KILLERS: QUESTIONS

Q1: Read **Source A**.

Shade **four** correct statements.

Choose a **maximum** of four statements.

1. Ed Gein enjoyed hunting.
2. Bernice Worden was killed with a .22 calibre bullet.
3. Gein recollected robbing at least 8 graves.
4. Hogan and Worden's remains were the only ones identified.
5. Ed Gein was uncomfortable with hunting.
6. Gein recalled robbing at least 9 graves.
7. Bernadette Worden was killed with a .22 calibre bullet.
8. None of Gein's victims were ever identified.

Q2. Refer to **Source A and Source B**.

Write a **summary** to describe the differences in the killers and their crimes.

Q3. Now read **Source B**.

How does the writer use **language** to convey the killer as terrifying?

Q4. Now refer to **both Source A and Source B**.

Compare how the two writers convey their attitudes to the murderers that they describe.

In your answer, you should:

- Compare their attitudes
- Compare the methods they use to convey their attitudes
- Support your ideas with references to both texts

SOURCE A

This is an extract from a letter Oscar Wilde wrote to 'The Daily Chronicle' newspaper after his own release in 1897 from Reading prison. The letter, entitled: "The Case of Warder Martin: Some Cruelties of Prison Life", shows his concern over the treatment of children in prisons.

To The Editor, The Daily Chronicle, Friday 28th May 1897.

Dear Sir, the present treatment of children is terrible, primarily from people not understanding the psychology of a child's nature. A child cannot understand a punishment inflicted by society.

The child consequently, being taken away from its parents by people whom it has never seen before, and of whom it knows nothing, and finding itself in a lonely and unfamiliar cell, waited on by strange faces, and ordered about and punished by representatives of a prison system that it cannot understand, becomes an immediate prey to the first and most prominent emotion produced by modern prisons - the emotion of terror. 5

The terror of a child in prison is quite limitless. I remember once, in Reading prison, as I was going out to exercise, seeing in the dimly-lit cell right opposite my own, a small boy. Two warders — not unkindly men — were talking sternly to him, or perhaps giving him some useful advice about his behaviour. One was in the cell with him, the other was standing outside. The child's face was like a white wedge of sheer terror. There was in his eyes the terror of a hunted animal. 10

The next morning I heard him at breakfast time crying and begging to be let out. His cry was for his parents. From time to time I could hear the deep voice of the warder on duty telling him to keep quiet. Yet he was not even convicted of whatever little offence he had been charged with. He was simply on remand. This I knew by his wearing of his own clothes, which seemed neat enough. He was, however, wearing prison socks and shoes. This showed that he was a very poor boy, whose own shoes, if he had any, were in a bad state. Justices and magistrates, an entirely ignorant class as a rule, often remand children for a week. They call this "not sending a child to prison". It is, of course, a stupid view on their part. To a little child whether he is in prison on remand, or after conviction, is no different. To him, the horrible thing is to be there at all. In the eyes of humanity it should be a horrible thing for him to be there at all. 15
20

SOURCE B



Newspaper article: 'Back to the Chain Gang' by Dermot Purgavie

Beyond the sleek, mirror-glass guard towers and the coils of razor wire glinting around the perimeter, the Rocky Mountains are already glazed with snow, but soothing views are not part of the programme. Inside each cell, the window is positioned so all you can see is sky. That's the good part. The bed is a slab of concrete. Meals come through a slot in the steel door. The whole place smells of fresh paint and hopelessness. **5**

Welcome to Florence Federal Prison, the new showpiece of America's booming penal system. Built at a cost of £40 million, it offers trendsetting advances in the evolution of the dungeon and redefines the concept of 'doing time'. It's typical of the trend in America towards tougher and tougher prisons and prison regimes, which in some states now include old-fashioned chain gangs. Florence Prison makes Britain's maximum security prisons look like holiday camps. Those unfortunate enough to qualify for a place at Florence had better get used to cheerlessness. They will get out of their cells for just one hour a day and then only in handcuffs and leg-irons and escorted by three guards armed with yard-long prods known as 'rib-spreaders'. **10**

As my footsteps echoed along the corridors, the thought occurred that not even Mike Tyson would cause trouble here. The chances of inmates indulging in the antics the British have become used to – plotting escapes with mobile phones, running businesses from their prison cells and planning every type of crime – are next to zero here. **15**

When it opens next month this will be the toughest prison in America, designed for America's most dangerous convicts. It's in Colorado but once you're inside, you're nowhere. Florence is a glimpse of the future and an expression of the anger and fear of a crime-ridden society. America has been locking up criminals with such enthusiasm that it needs 250 new cells every day. The expense is staggering; it costs much more to send someone to prison than to university and it has been calculated that at the present rate of imprisonment – already five times higher than Europe – there will be more Americans inside jails than outside them by 2053. **20**

The convict population of 1.4 million is certain to grow even more under strict laws that impose longer sentences and restrict parole. As the prison system expands, public hostility to the idea of cosy jails has so far encouraged 36 states to adopt unforgiving methods for their most troublesome prisoners. **25**

Florence is meant to inspire fear and deter criminals from causing trouble. The prisoners will have to endure three years of rugged isolation, without incident, to gain release to a gentler prison. They are confined alone in their cell for 23 hours a day of relentless tedium. There is no recreation, no socialising, no work, no communal meals. The potential for trouble is reduced by severely limiting prisoners' movement. The accommodation is basic, with bed, desk, bookcase and stool made from vandal-proof, reinforced concrete, anchored to the floor. Matches and lighters are banned. An electric device gives smokers a light when they push cigarettes through a hole in the wall. **30**

Florence believes in sensory deprivation. Cells are built on a staggered system to prevent eye contact between prisoners. A steel door thwarts any conversation. Perhaps cruellest of all, the TV is in black & white and shows only religious and educational programmes. Prisoners get one ten-minute long phone call a month. No visits are allowed. **35**

While the trend towards tougher prisons has much public support, critics argue that it simply toughens criminals while others complain it is inhumane and criminals still commit crimes. **40**

CRIME AND PUNISHMENT: QUESTIONS

Q1: Read Source A, lines 9 – 24.

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

[4 marks]

- Wilde believes that prison is a good punishment for children
- Wilde claims that prison is a terrifying experience for children
- Wilde witnessed a child begging to be released from prison
- Wilde believes sending children to prison is a stupid idea
- The boy had lost his own shoes and socks
- The boy was so poor he did not have his own shoes and socks
- The boy cried because he missed his friends

Q2: Refer to Source A and Source B.

Write a summary of the differences between the two prison systems.

[8 marks]

Q3: Refer to Source B only.

How does the writer use language here to convey the conditions in the prison?

[12 marks]

Q4: Refer to Source A and Source B.

Compare **how** the writers present their **attitudes** toward the prisons they describe.

In your answer, you should:

- compare their **different perspectives**
- compare **the methods they use to convey their attitudes**
- support your ideas with **quotations** from both texts

[16 marks]

HUNTING: SOURCE A

SOURCE A: an excerpt from 'Wild Life Under the Equator' by Paul Du Chaillu. In this extract, published in 1861, the author describes hunting an African gorilla.

- 1 We are merry. Our camp has been built; we are in a country where elephants, gorillas, leopards, and wild boars
2 are abundant. There are also antelopes and gazelles, and other wild animals. We are seated round the fire and
3 talking of to-morrow, for we are going hunting.
- 4 The night came, the fires were kept bright, our meal of plantain was cooked, and I roasted on charcoal a piece of
5 wild boar which friend Querlaouen had given me. Our guns were as clean and bright as buttons, the powder was
6 safe, the bullets were right, and we were to have a jolly time. I went to sleep, and dreamed of whole herds of
7 elephants being slaughtered, of gigantic gorillas being killed, of new animals being discovered.
- 8 Before daylight we were awake; my men cut their hands and made them bleed, in order, they said, to steady
9 them. They also marked themselves, to be protected from the evil spirits and to have luck in the chase.
- 10 I blackened my face and hands with charcoal mixed with oil, so that I might look like them. We looked at our guns,
11 unloaded them, and then reloaded, and saw everything was right. It was daylight when we started, and for the
12 first day it was agreed that we should go gorilla hunting.
- 13 We had come to a country where we knew that gorillas were sure to be found, for there grew a pulpy
14 pear-shaped fruit, the tonda, of which the animal is very fond. It grows almost upon a level with the ground, and
15 is of a splendid red colour. Not only were gorillas fond of the tonda, but I myself liked it very much, as did also the
16 natives.
- 17 We were not mistaken, for we found everywhere gorilla marks, and now and then we could see the huge
18 foot-prints of some old monster, which probably would have come and offered us battle if he had been near at
19 hand; at other places we saw where they had seated themselves and been eating the tonda. At another place
20 near a little stream we discovered that a female gorilla and her baby had been drinking, for I could see the tiny
21 feet of the little one.
- 22 "There must be gorillas not far off," whispered Malaouen into my ears, and at the same time he looked carefully
23 at his gun.
- 24 We were so excited that our breathing was loud and distinctly audible. We were all close together and did not
25 move. We at once cocked our guns, for we heard the moving of branches just ahead of us, when lo! the forest
26 resounded with the terrific roar of the gorilla which made the very earth fairly shake under our feet. As soon as
27 the gorilla saw us he stood up, and beat his chest with his powerful hands until it resounded like an immense bass
28 drum. His face was something horrid to behold; his sunken deep grey eyes looked like the eyes of a demon, and
29 he opened his mouth and gave vent to roar after roar, showing his powerful canine teeth. How big they were!
30 They were frightful to look upon; the inside of his mouth was so red.
- 31 It was a male gorilla, a real fighting fellow, and was not afraid of us. How horrid he looked as the hair on the top of
32 his head twitched up and down, and as he made the woods ring with his awful roar until the forest was full of the
33 din!
- 34 We stood in silence, gun in hand, and I was ready to fire, when Malaouen, who is a cool fellow, said, "Not yet" The
35 monster, according to them, was not near enough. He stopped for a minute or so, and then seated himself, for his
36 legs did not seem well adapted to support his huge body. The gorilla looked at us with his evil grey eyes then beat
37 his breast with his long, powerful and gigantic arms, giving another howl of defiance. How awful was that howl!
38 He then advanced upon us. Now he stopped, and, though not far off, they all said, "Not yet." I must own to having
39 been somewhat accustomed to see gorillas. I was terribly excited, for I always felt that, if the animal was not
40 killed, one of us would be.

HUNTING: SOURCE B

SOURCE B: *An article taken from The Guardian newspaper, where the author Anne Widdecombe MP (who, at the time of writing, was Home Secretary in the Conservative government) expresses her views on the subject of hunting and whether or not it should be banned in Britain.*

1 My opposition to hunting with packs of hounds has nothing to do with the fact of the kill but everything to do with the
2 cruelty of the chase. I do not object to shooting or stalking. I object, simply, to the prolonging of terror. When the fox
3 or deer is chased it is running for its life; when the hounds are closing in it will be aware of it, especially in the
4 immediate run up to the kill. Anyone who has seen an animal cowering must concede that it knows fear. Yet, the better
5 the chase, the better the sport for those who hunt. We have regulations governing slaughter houses, farming and
6 transport. The RSPCA can enter people's homes. Cruelty to animals is a crime. Yet chasing an animal to exhaustion and
7 tearing it to pieces is enshrined as quintessentially British. According to public opinion surveys, the British would rather
8 it was not.

9 There is a great deal of false argument being put forward by the pro-hunting lobby. They claim variously that those
10 who oppose their so-called sport are merely a majority oppressing a minority, townfolk ignorant of country ways or
11 motivated by class hatred. They claim hunting is necessary to control foxes and that if hunting is abolished foxes will be
12 killed by other, crueller methods. None of these claims bear serious examination.

13 If minority sports must be protected at all costs then we should argue for a return to cockfighting or bearbaiting, even
14 duelling. The issue is not that the recreation is practised by a minority but that it is considered by some to be
15 acceptable and morally defensible. If it is wrong, it does not matter that it is done by a few or by many.

16 The town versus country claim is irresponsible for it attempts to divide Britain. My constituency covers both town and
17 country and I find plenty of rural opposition to hunting. I myself come from a family with a tradition both of walking
18 and riding to hounds and I have heard farmers whisper that they would cheerfully see hunting banned but don't like to
19 say so.

20 As for the argument that hunting controls foxes, more than 10 times as many are shot as killed by hunts. Already
21 shooting is the major means of control, yet this is held up as a dreadful alternative to hunting as if it did not already
22 exist on a wide scale. Equally dishonest is the claim that poisoning or gassing would be alternatives when both are
23 illegal. Other arguments are deployed to tug at the heartstrings. Hounds will be put down in thousands. Yet this did
24 not materialise when otter hunting was abolished and how many foxhounds or staghounds live their natural lifespan in
25 any case?

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23 illegal. Other arguments are deployed to tug at the heartstrings. Hounds will be put down in thousands. Yet this did
24 not materialise when otter hunting was abolished and how many foxhounds or staghounds live their natural lifespan in
25 any case?

26 Then we are told that, if more foxes are shot, it will result in hundreds dying slowly from wounds. Yet the RSPCA report
27 that out of nearly 1,700 sick and injured foxes dealt with in 1994, only one had pellet injuries. Hunting has its
28 casualties too, both human and horse.

29 The fox, says the hunting fraternity, is cruel. I am often asked if I have ever seen a hen coop after Reynard has been.
30 What does this prove? That we should take our own standards from the animal kingdom? Besides, it is not as if I were
31 opposed to killing foxes. I am not: merely to prolonging the business for recreation. It is probably valid to claim that the
32 abolition of hunting would result in some unemployment, but that alone cannot determine the issue. The abolition of
33 crime would also result in unemployment, as would the abolition of ill health.

34 I understand the enjoyment of the riding involved in hunting. I used to ride myself. However, drag hunting can provide
35 a good ride, reduce the risk of injury to horse and rider and confine activity to those parts of his land the farmer
36 indicates. It can also employ the hounds. I have only heard one honest defence of hunting, from a fellow MP who said:
37 'Of course it's cruel, but I enjoy it.' That is what would-be vegetarians, including me, say when explaining why they still
38 eat meat. But while we can kill cattle and sheep humanely, there is no way of making the chase humane. It is time for
39 the last 'tally ho!'

HUNTING: QUESTIONS

Q1: Read Source A.

SHADE four statements below which are TRUE.

[4 marks]

- The hunt began in the evening.
- The author enjoyed dreams of animal slaughter.
- The author disliked the taste of tonda fruit.
- The hunt began in the morning.
- The author had a nightmare about being slaughtered.
- The writer enjoyed eating tonda fruit.
- The natives cut their hands to steady themselves.

Q2: Refer to Source A and Source B.

Write a **summary** of the experiences of hunting described in the two sources.

[8 Marks]

Q3: Now refer to Source A.

How does the writer use **language** to describe the gorilla he encounters?

[12 marks]

Q4: Compare how the two writers convey their **different attitudes** to the hunting of wild animals.

In your answer you should:

- **compare** their **different attitudes**
- **compare the methods they use** to convey their attitudes.
- **support your ideas with quotations** from both texts.

[16 marks]

WITCHCRAFT: SOURCE A

Witchcraft in 19th century England

1 Witchcraft still keeps its hold on the minds of many of our peasants. They never doubt its reality,
2 although their conceptions of its effects, and the powers of those who are supposed to practise the
3 art, have undergone much modification since the time when witchcraft was made a capital crime.
4 At present, reputed witches are supposed to employ themselves much more in doing mischief than
5 in 'raising storms and causing great devastations both by sea and land'.

6 Witch feasts are now unknown; nor do the 'old crones' now fly through the air on broomsticks; but
7 they are supposed to be able to cause bad luck to those who offend them; to produce fatal diseases
8 in those they desire to punish more severely; and to plague the farmers by afflicting their cattle, and
9 rendering their produce unprofitable.

10 Sickles, triple pieces of iron, and horse shoes, may still be found on the beams and behind the doors
11 of stables and shippens; which are supposed to possess the power of destroying, or preventing, the
12 effects of witchcraft; and self-holed stones, termed 'lucky-stones', are still suspended over the backs
13 of cows, in order that they may be protected from every diabolical influence.

14 When cream is 'bynged', and will produce no butter by any amount of churning, it is said to be
15 bewitched and a piece of red hot iron is frequently put into the churn, in order that the witch may be
16 'burnt out', and that butter may be produced. To prevent cream from being bynged, dairy maids are
17 taught to sing when churning:

18 "Come, butter, come;
19 Peter stands at t'yate,
20 Waiting for a butter cake;
21 Come, butter, come."

22 When we see a fire on the top of a hill, we are sometimes assured that the flame is a witch-fire, and
23 that the witches may be seen dancing round it at midnight. It is firmly believed that no witch, nor
24 even any very ill-disposed person, can step over anything in the shape of a cross. Hence persons are
25 advised to lay a broom across the doorway when any suspected person is coming in. If their
26 suspicions are well grounded, the witch will make some excuse and pass along the road.

27 The power of a witch is supposed to be destroyed by sprinkling salt into the fire nine mornings in
28 succession. The person who sprinkles the salt must be the one affected by the supposed witchcraft,
29 and as the salt drops down must repeat, 'Salt! Salt! I put thee into the fire, and may the person who
30 has bewitched me neither eat, drink, nor sleep, until the spell is broken.'

31 During 1871 a young man, resident near Manchester, suspected his own mother of having bewitched
32 him, and the above spell was repeated in the presence of the magistrates before whom he was
33 summoned, in consequence of his inhuman conduct to his mother. There is also a female resident
34 near Burnley, who refuses to live with her husband, because she suspects him of having bewitched
35 her on many occasions.

Witches and Halloween

36 (from the old English 'halwen', saints), denotes the vigil and day of All Saints, October 31st and
37 November 1st, a season abounding in superstitious observances.

38 It was firmly believed in Lancashire that the witches assembled on this night at their general
39 rendezvous in the Forest of Pendle, a ruined and desolate farmhouse, called the Malkin Tower

40 This superstition led to another, that of lighting, lating, or leeting the witches.

41 It was believed that if a lighted candle were carried about the fells or hills from eleven to twelve
42 o'clock at night, and burned all that time steadily, it had so far triumphed over the evil power of the
43 witches, who, as they passed to the Malkin Tower, would employ their utmost efforts to extinguish
44 the light, and the person whom it represented might safely defy their malice during the season, but
45 if, by any accident the candle went out, it was an omen of evil to the luckless wight for whom the
46 experiment was made.

47 It was also deemed inauspicious to cross the threshold of that person until after the return from
48 leeting, and not then unless the candle had preserved its light. A Mr. Milner describes this ceremony
49 as having been recently performed.

Taken from *Lancashire Folklore*, 1882, John Harland and T.T. Wilkinson.

WITCHCRAFT: SOURCE B

Taken from *The Guardian*, January 13th, 2007

Campaign to pardon the last witch, jailed as a threat to Britain at war Salem experts support appeal to overturn 'ludicrous' conviction

- 1 Mary Martin was 11 years old when her father taught her to box. She would come home from school
2 scratched and bruised, her ears ringing with abuse from the playground. Mary Martin had the unhappy
3 distinction of being the granddaughter of Britain's last convicted witch.
- 4 Mrs Martin knew her grandmother, Helen Duncan, as a comforting woman she could trust, the granny with
5 a special gift: talking to spirits. But this was April 1944, at the height of the war with Germany. Mrs Duncan
6 had just been branded by an Old Bailey jury as a witch and spy guilty of revealing wartime secrets.
- 7 Some 50 years after Mrs Duncan's death, a fresh campaign has been launched to clear her name, with a
8 petition calling on the home secretary, John Reid, to grant a posthumous pardon. Her conviction, said Mrs
9 Martin, was simply "ludicrous".
- 10 The appeal is winning international support from experts in perhaps the world's most infamous witch trial:
11 the conviction and execution of 20 girls, men and women at Salem, Massachusetts, in 1692. "Helen Duncan
12 was very much victimised by her times, and she too suffered," said Alison D'Amario, education director at
13 the Salem Witch Museum.
- 14 Mrs Duncan, a Scotswoman who travelled the country holding seances, was one of Britain's best-known
15 mediums, reputedly numbering Winston Churchill and George VI among her clients, when she was arrested
16 in January 1944 by two naval officers at a seance in Portsmouth. The military authorities, secretly preparing
17 for the D-day landings and then in a heightened state of paranoia, were alarmed by reports that she had
18 disclosed - allegedly via contacts with the spirit world - the sinking of two British battleships long before
19 they became public. The most serious disclosure came when she told the parents of a missing sailor that his
20 ship, HMS Barham, had sunk. It was true, but news of the tragedy had been suppressed to preserve morale.
- 21 Desperate to silence the apparent leak of state secrets, the authorities charged Mrs Duncan with conspiracy,
22 fraud, and with witchcraft under an act dating back to 1735 - the first such charge in over a century. At the
23 trial, only the "black magic" allegations stuck, and she was jailed for nine months at Holloway women's
24 prison in north London. Churchill, then prime minister, visited her in prison and denounced her conviction as
25 "tomfoolery". In 1951, he repealed the 200-year-old act, but her conviction stood. Mrs Martin recalls that
26 news of Mrs Duncan's conviction spread through her working-class suburb of Craigmillar in Edinburgh like a
27 virus. "It was in all the papers, and of course the evil eye, witch-spawn - you name it, we were called it. My
28 older sister, Helen, just wouldn't mention it. She shut it out of her mind. It was grim. I was only 11 years old,
29 and children can be the cruellest under the sun. It taught us how to look after ourselves, I can tell you that
30 much."
- 31 She remains nonplussed that the case ever went to court. "The arrest was silly really. If they'd spoken to her
32 she would've stopped giving seances until the war was over. Let's be honest: she'd two sons in the navy, and
33 one in the RAF, and my father in the army. So why would she turn around and put the country at risk?"
- 34 The petition has been set up by an arts festival and the holder of a medieval barony, Gordon
35 Prestoungrange, in the coastal town of Prestonpans east of Edinburgh, a few miles from Mrs Martin's home.
36 Two years ago, Dr Prestoungrange used his ancient powers as the local baron to pardon 81 women and men
37 from the area executed for witchcraft in the 16th and 17th centuries. "The prosecution and conviction of
38 Helen Duncan as a witch was clearly as much of an injustice as those of the 16th and 17th centuries," he
39 said.
- 40 "It's hardly credible that a 20th century court would be prepared to convict someone of witchcraft - within
41 living memory of many in this present government. As well as the deprivations suffered by Helen Duncan in
42 prison, the effect of the stigma on her family was and remains considerable."
- 43 Mrs Martin and her supporters face a battle to convince the Home Office to act. But Tony Blair's apology for
44 Britain's role in slavery, and the official pardon for more than 300 first world war servicemen convicted of
45 cowardice, have reinvigorated the campaign. Convicted witches are being pardoned across the US. Mrs
46 Duncan died in 1956, three months after being arrested again in a police raid on a seance in Nottingham.
47 Paranormal investigators denounced her as a fraud who used cheesecloth, rubber gloves and egg whites to
48 create the "ectoplasm" she claimed to produce.
- 49 Mrs Martin insists her grandmother was a genuine spiritualist, "an ordinary woman with a gift. I just want
50 her name cleared. She was never given the chance to defend herself at the trial. It was such an injustice.
51 While all this was happening, our troops were preparing for D-day. Why did they spend 10 days trying an old
51 lady for witchcraft?"

WITCHCRAFT: QUESTIONS

Q1: Read lines 1 to 13 of Source A.

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

[4 marks]

- Witch feasts are commonly practised in England
- Most people in England still believe in witchcraft
- Lucky stones hung from horses warded off evil spirits
- Only English peasants still believe in witchcraft
- Peasants believe that witches fly on broomsticks
- Lucky stones hung from cows' backs warded off evil
- Peasants believe witches can cause a person to die of disease.

Q2: Refer to Source A and Source B. Write a **summary** of the differences in the witchcraft practiced in the two sources.

[8 Marks]

Q3: Refer to Source A.

How does the writer use **language** to convey **the unusual practice of witchcraft**?

[12 Marks]

Q4: Refer to Source A and Source B.

Compare how the writers convey their different **attitudes** to witchcraft.

[16 Marks]

In your answer, you should:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with quotations from both texts

Source A: This extract is from an article written by Gigi Engle in 2015 about the effect heartbreak has on the body.

When your heart is broken, it can feel like the end of the world. No amount of pain has ever felt so agonizing or concentrated. It's like a giant hole was pummelled into your chest, with no hope of repair.

You cry, you scream, you watch Netflix until you've seen every documentary your subscription has to offer and yet nothing seems to smooth your heartbreak or soothe the longing you feel.

I think I can say with pretty solid confidence, most people would rather get smacked in the face with a metal pole than get their hearts broken. It's why we try to avoid it.

Our bodies literally rebel being dumped because there's no greater pain than heartbreak. The struggle is just so real, and the risks we take by falling in love are innumerable and terrifying.

The thing is, a breakup is really, really bad for your health. You might think it's all in your head, but it's not. You truly are experiencing an illness.

Here are scientific things that happen to your body when you have a broken heart, proving it's just about the worst thing in world.

YOUR BRAIN THINKS YOU'RE PHYSICALLY HURT.

When you get viciously dumped, it can feel like someone has punched you in the stomach, knocking all the wind out of you.

It can be consuming, as if your entire body were suddenly in Rigor Mortis. Guess what? While nothing has physically been done to you, your brain literally is telling your body the pain is real.

As Naomi Eisenberger, Ph.D., and assistant professor of psychology at the University of California at Los Angeles told Women's Health Magazine, the area of your brain that lights up when you're hurt physically is the same area that lights up when you suffer "social rejection."

So, when we say heartbreak "hurts like hell," you know it actually hurts.

YOU EITHER GET REALLY HEAVY OR REALLY THIN.

Having your heart broken can go one of two ways: you either binge-eat or eat nothing.

It's all about how you cope with sadness. Some people eat their feelings, using food as a distraction and a comfort while they cry their hearts out, watching an endless stream of Lifetime movies. Others are so racked with anxiety, they can't even think about eating; food becomes disgusting and indigestible.

For some, heartbreak can be the most fabulously unhealthy diet known to man.

Source B: This extract is written by George Orwell, where he describes the experience of being hit by a bullet in 1939.

It was at the corner of the parapet, at five o'clock in the morning. This was always a dangerous time, because we had the dawn at our backs, and if you stuck your head above the parapet it was clearly outlined against the sky. I was talking to the sentries preparatory to changing the guard. Suddenly, in the very middle of saying something, I felt -- it is very hard to describe what I felt, though I remember it with the utmost vividness.

Roughly speaking it was the sensation of being at the centre of an explosion. There seemed to be a loud bang and a blinding flash of light all around me, and I felt a tremendous shock - no pain, only a violent shock, such as you get from an electric terminal; with it a sense of utter weakness, a feeling of being stricken and shrivelled up to nothing. The sandbags in front of me receded into immense distance. I fancy you would feel much the same if you were struck by lightning. I knew immediately that I was hit, but because of the seeming bang and flash I thought it was a rifle nearby that had gone off accidentally and shot me. All this happened in a space of time much less than a second. The next moment my knees crumpled up and I was falling, my head hitting the ground with a violent bang which, to my relief, did not hurt. I had a numb, dazed feeling, a consciousness of being very badly hurt, but no pain in the ordinary sense.

The American sentry I had been talking to had started forward. 'Gosh! Are you hit!' People gathered round. There was the usual fuss - 'Lift him up! Where's he hit? Get his shirt open!' etc., etc. The American called for a knife to cut my shirt open. I knew that there was one in my pocket and tried to get it open, but discovered that my right arm was paralyzed. Not being in pain, I felt a vague satisfaction. This ought to please my wife, I thought; she had always wanted me to be wounded, which would save me from being killed when the great battle came. It was only now that it occurred to me to wonder where I was hit, and how badly; I could feel nothing, but I was conscious that the bullet had struck me somewhere in the front of my body. When I tried to speak I found that I had no voice, only a faint squeak, but at the second attempt I managed to ask where I was hit. In the throat, they said, Harry Webb, our stretcher-bearer, had brought a bandage and one of the little bottles they gave us for field-dressings. As they lifted me up a lot of blood poured out of my mouth, and I heard a Spaniard behind me say that the bullet had gone clear through my neck. I felt the alcohol, which at ordinary times would sting like the devil, splash on the wound as a pleasant coolness.

Question 2: Use details from both sources to write a summary of the differences between the pain described in each text.

[8 marks]

Question 3: Refer to Source B. How does the writer use language to present his experience of being shot?

[12 marks]

Question 4: Refer to Source A and Source B. Compare how the writers convey their ideas and perspectives towards pain.

[16 marks]

TATTOOS: SOURCE A

Source A: This extract is from an article written by Tony Parsons in 2012 explaining his view of tattoos.

Making my skin crawl: Tattoos scream for attention

AS soon as the sun starts shining, I realise with a sinking heart that Britain is now a tattooed nation.

Tattoos are everywhere. You see them on firm young flesh and on wobbly, middle-aged flab, as common now on the school run and in the supermarket queue as they are on some footballer or his wife.

I feel like the last man left alive whose skin crawls at the sight of these crass daubings. I feel like the only person in the world who sees David Beckham modelling his swimming pants on the cover of Elle magazine and thinks – oh, how much better a handsome guy like you would look, David, without all those dumb ink stains stitched into your skin. I feel like nobody else looks at little Cheryl Cole – so pretty, so smiley – and recoils at the sight of the florist shop she has permanently engraved on her lovely body.

Tattoos scream for attention. Tattoos say – look at me! I guess the person with the tattoo imagines that – somehow – having a martial arts symbol or a badly drawn flower or a sentimental heart expresses their individuality. The end result is a million simple souls all with exactly the same primitive daubings, all telling you what an individual they are.

On Tuesday, a tattooed lady called Joanna Southgate – pretty, blonde, young – swerved past the dress code at Royal Ascot by waiting until she was inside before revealing that her arms are covered in what looks like a three-year-old's finger paintings. Joanna looked so proud. But why? She has ravaged her natural good looks with what, at best, looks like cartoons done by someone who flunked their art GCSE.

Tattoos were her choice. But tattoos are self-mutilation. Tattoos are a tragedy. Having tenth-rate art on your body for life is now part of the national fabric. Did I say that Britain is a tattooed nation? Strike that – Britain is the tattooed nation.

Tattoos are so widespread, so ugly and so very, very permanent. You can, in theory, have them removed – but a large chunk of your living flesh will go with it.

The tattooed nation will live to regret this voluntary disfigurement. Already I sense that some of our celebs are covering up – you don't see Cheryl Cole's florist shop nearly as often as you used to.

A tattoo doesn't make you look like an individual. A tattoo makes you look a thcko. You'll all look silly when you're 60.

Source B: This extract is from 'The Harmsworth Monthly Pictorial Magazine', where R.J. Stevens describes the increasingly popular trend of tattoos amongst royalty in 1898.

TATTOOED ROYALTY

When royalty hangs onto a craze, you may be assured that the rest of the exclusive world of wealth and power soon follow in the same path, and annex the peculiarities of the pleasures of which have given amusement to their heroes born in the purple.

What wonder, then, that tattooing is just now the popular pastime of the leisured world? For one of the best-known men in high European circles, the Grand Duke Alexis of Russia, is most elaborately tattooed. And Prince and Princess Waldemar of Denmark, Queen Olga of Greece, King Oscar of Sweden, the Duke of York, the Grand Duke Constantine, Lady Randolph Churchill, with many others of royal and distinguished rank, have submitted themselves to the tickling, but painless and albeit pleasant, sensation afforded by the improved tattooing needle.

The present fancy for being tattooed, mainly exists among men who have travelled much; while ladies have also taken a strong liking to this form of personal decoration, which, from a woman's point of view, is about as expensive as a dress, but not so costly as good jewellery. In place of spending her spare time posing in front of the camera, or reclining her head in the dentist's chair, or placing herself resignedly in the hands of her coiffeur for something better to do, or for the purpose of passing her time in the "off" season, the lady about town now consents to be pricked by the tattoo artist's operating needle, and to have her forearm or shoulder adorned with perhaps such a mark as this - a serpent holding its tail in its mouth - a symbol representing eternity.

In order to form an idea of the kind of work that is wanted by those who give their patronage to this specific class of fine art, a close examination of these illustrations will assist you. The skill of the tattoo artist, to be realised properly and fairly, must be seen in beautiful colours on a white skin - work which is amazing. The sketches he employs are made in various coloured inks. His great skill is in the faithful reproduction of any symbol or picture desired by the sitter. These designs vary in size from a small fly, or bee, to that of an immense Chinese dragon, occupying the whole space offered by the back or chest, or a huge snake many inches in thickness coiling round the body from the knees to the shoulders.

Tattooing has its humorous side, as well as its serious. A lover whose heart was once melted away in a soft, sweet, passionate love, got the artist to imprint in indelible inks, over the region of his heart, a single heart of charming and delicate outline, coloured, as it should be, in all the blushing tints, with the name of his loved one stamped thereon. Three years afterwards he followed the artist to London, and, seeking him out, with face pallid, the light of his eye almost gone out, and looking utterly miserable and care-worn, he requested that the tattooer to imprint under that same symbol, in bold, big letters, the word "deceived".

Question 2: Use details from both sources to write a summary of the differences between the importance of tattoos.

[8 marks]

Question 3: Refer to Source A. How does the writer use language to present people who have tattoos?

[12 marks]

Question 4: Refer to Source A and Source B. Compare how the writers convey their ideas and perspectives towards tattoos.

[16 marks]

SECTION B: TRANSACTIONAL WRITING QUESTIONS

Question 1

'I think the new sugar tax is a great idea. It will encourage people to eat healthier and maintain balanced diets as opposed to eating junk food all the time'

Write a letter to your local newspaper in which you argue for or against this statement.

Question 2

'I think talent shows like The X Factor provide cheap television, gossip and nothing of any value. There are better programmes than these.'

Write an article for the entertainment pages of a website arguing for or against this statement,

Question 3

'I think that schools spend too far much money on fancy equipment and have become reliant on it to teach. Children should be able to learn without the overuse of technology.'

Write an essay that argues for or against the opinion in this statement.

Question 4

'I think that more money needs to be put into providing school-age children with afterschool activities. Without it they are more likely to get into trouble and ruin the local area.'

Write a speech directed at your local council that argues for or against this statement.

Question 5

'Motorcycles should be banned. They are dangerous, noisy and the drivers are irresponsible, with many ending up in horrendous accidents due to their negligence.'

Write a letter to your local newspaper that argues for or against this statement, and your own personal views.

Question 6

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

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

Question 7

"Life is a journey, not a destination."

Write an argument for an online travel blog about whether or not you believe travelling is important.

SECTION B: TRANSACTIONAL WRITING QUESTIONS

Question 8

“Women should not be allowed on the battlefield. They are weaker and would be a liability.”

Write an email to your local newspaper where you argue your point of view on this statement.

Question 9

“People become too attached to their pets. Animals are here to be useful, not to be spoilt.”

Write the text to appear on a website about the treatment of animals in which you explain your point of view on this statement.

Question 10

“Healthy eating is expensive, hard, and the effort put into it isn’t worth the end result”

Write a speech arguing whether or not you agree with this statement.

Question 11

You notice that your school uses lots of paper, but doesn’t have any form of recycling facilities.

Write a letter advising your how to recycle, giving examples of how they could cut down on waste.

Question 12

“People are selfish, the people in this area do nothing for each other or the town.”

Write a leaflet that could persuade the people in your local area to become more active in the care of their local community.

Question 13

You have entered a competition where you have to persuade successful business owners your business is worth investing in.

Write a speech to persuade them to donate to the start-up of your business.

Question 14

“What you gain from volunteering is priceless, especially for those at a young age.”

Write an essay explaining why volunteering (e.g for a charity) at a young age is particularly beneficial for later on in the future.

