

English Language and Literature: 10 Week Revision Plan

Date	Topic and actions	Practice Paper
Week 1: March 17 th 2020	<p>Macbeth:</p> <p>Use any revision guides or online summaries of Macbeth to create a timeline of events for all five acts. Aim for 5 key events in each act.</p> <p>Learn and commit to memory two quotes by the following characters: MacBeth; Lady Macbeth; witches; Banquo.</p> <p>Plan out two or three character essays. How far is (character) portrayed as (adjective)? (e.g. How far is Macbeth presented as violent?)</p> <p>EG: How far is Lady MacBeth presented as manipulative and dangerous?</p> <p>EG: How far is (MacBeth) presented as ambitious?</p> <p>EG: How far is Malcolm presented as a good and righteous king?</p> <p>Watch the following character analysis video on YouTube:</p> <p>https://www.youtube.com/watch?v=OM3nwTsSnOI</p> <p>Write ten sentences for Macbeth starting with these threads: I think (the writer) wants us to understand that... The most important messages in (text) include... I think (writer) wants to illustrate to an audience that... Visit this website to find loads of helpful revision notes: https://www.bbc.com/bitesize/topics/zgq3dmn</p>	Pages 1-4
Week 2: March 23 rd	<p>English Language Paper 1:</p> <p>Try this Q3 (structure) revision tip: Open a fiction book at any page and ask yourself 'Would I keep reading this?' then ask yourself 'Why?' 'What is the writer doing to create interest and 'hook' me into the story?</p> <p>Revise structural devices. Would you be able to spot a flashback? How about an effective 'zoom in' or focus shift? Repeat the process one more time, try the beginning of the novel. This tends to be where most 'hooks' occur.</p> <p>Look back over all your revision for Paper 1 Reading questions.</p> <p>Q4 is usually the one people struggle on. You must ANALYSE HOW the writer creates the effect in the statement. Use a poem as practice and kill two birds with one stone. For example: 'The soldier in Remains will never get over what he has seen - do you agree? (20 marks)</p> <p>BALANCE the skill of evaluating if it's true with the skill of carefully analysing why that's the case.</p> <p>Or this one: 'Identity is not important to the poet in The Emigree.' How far do you agree? 20 marks.</p> <p>Q4 should be at least a side and WATCH out for two part questions. If it says 'and' in the question, you might be being asked to prove more than one thing.</p>	Pages 5-8

	Open any book and ask yourself 'How is the writer here using language to describe this person or this setting'	
Week 3: March 30 th	<p>A Christmas Carol</p> <p>Create a character profile for: Bob Cratchitt, Scrooge, Fred and each of the ghosts. Add at least six quotes to the profile and list the themes that could come up involving these characters.</p> <p>All these characters are MAKE BELIEVE and not real people. Why then are they in this novella? What is the writer trying to show by constructing this character? Create a plan for a paragraph explaining this. Consider what they could symbolise or represent.</p> <p>Revise the context for A Christmas Carol.</p> <p>Write ten sentences for A Christmas Carol starting with these threads: I think (the writer) wants us to understand that... The most important messages in (text) include... I think (writer) wants to illustrate to an audience that... Visit this website to find loads of helpful revision notes: https://www.bbc.com/bitesize/topics/zgq3dmn</p>	Pages 9-16
Week 4: April 6 th	<p>English Language Paper 2</p> <p>WATCH THE NEWS. What's their perspective? What's your perspective? Think of FOUR titles for articles on TWO of the topics in the news.</p> <p>BUY The Guardian: what articles are in it? Look at the rhetorical / anecdotes / vocab from these articles and aim to use some in your work.</p> <p>Think about opposing VIEW POINTS in the media and how writers convey them. A popular topic is the new wave of veganism. What articles can you find on this topic? How do these people FEEL? HOW do you KNOW?</p> <p>Revise that you MUST understand the question before trying to answer. Reword question types from past papers you might have so that the question makes sense to YOU.</p>	Pages 17-22
Week 5: April 13 th	<p>DNA</p> <p>Use any revision guides or online summaries of DNA to create a timeline of events for each act. Aim for 5 key events in each act. Learn and commit to memory at least four quotes by the following characters: Leah, Phil, Cathy, Brian, John Tate and Adam. Plan out two or three essays. 'What does Cathy reveal about violence? 'How is Brian used to show what peer pressure can lead to? What does the play say about leaders and leadership?</p> <p>Write ten sentences for DNA starting with these threads:</p>	Pages 23-24

	<p>I think (the writer) wants us to understand that...</p> <p>The most important messages in (text) include...</p> <p>I think (writer) wants to illustrate to an audience that...</p> <p>Visit this website to find loads of helpful revision notes: https://www.bbc.com/bitesize/topics/zgq3dmn</p>	
<p>Week 6: April 20th</p>	<p>Power and conflict poetry</p> <p>Look for one poetic device from FOUR poems you could closely analyse for language analysis if you DIDN'T have the poem in front of you EG: The repetition of 'bloody' in Remains by Simon Armitage. How is 'bloody' ambiguous? What does he mean? Really explain why he has used the word 'bloody' and all its connotations. Think of each poem and select ONE word you would analyse:</p> <p>EG: The use of the imperative verb 'honour' in Charge of the Light Brigade. Why is this an imperative? Who is Tennyson talking to?</p> <p>EG: The simile 'like a treasure chest' in 'Poppies' by Jane Weir. How is a 'treasure chest' in keeping with ideas about childhood/parent child relationships in the poem? Watch Mr Bruff's videos on three of the poems.</p> <p>https://www.youtube.com/user/mrbruff Follow this link to see a fab English teacher explaining the poems: It's a long video but you could break it up. https://www.youtube.com/watch?v=bjmEgDOrqjl</p>	<p>Pages 25-26</p>
<p>Week 7: April 27th 2020</p>	<p>English Language Paper 1: Question 5</p> <p>Timed practice. Set a timer for 45 minutes and write a story on ONE of these questions:</p> <p>A time I was humiliated or A time things took a turn for the worse. A story which ends 'And I never saw him again'</p> <p>Proof read it carefully. Get a parent or friend to read it. Does it make sense? Is it in ONE tense? Is it entertaining? Does it have clear paragraphs and discourse markers? Does it use similes, metaphors and powerful language? Does it have controlled and varied sentences? Does it have a RANGE of punctuation? Try to get a five-word paragraph in at some point if you can. Try to get four words in that you KNOW will impress an examiner.</p> <p>Show it to your teacher.</p>	<p>Pages 27-30</p>
<p>Week 8: May 4th 2020</p>	<p>Unseen poetry</p> <p>Poetry Section C If you struggle with 'UNSEEN' all you have to do is take your time. https://www.poemhunter.com/</p> <p>Visit this site to find poems you've never seen and read a couple you choose. Never read a new poem fewer than three times.</p>	<p>Pages 31-34</p>

	<p>PUT YOUR PEN DOWN, you will NOT understand a poem's tone unless you give yourself chance.</p> <p>What's going on? What clues does the title give us? Which words and techniques could you easily discuss and what is their effect? What is the writer's purpose, do you think? What do they want us to think?</p>	
<p>Week 9: May 11th 2020</p>	<p>English Language Paper 2: Question 5</p> <p>Revise what the following terms mean: perspective /viewpoint/inference. Get a magazine or newspaper article and annotate the writer's technique. What is their view? How can you tell? How does the writer persuade you to agree with them?</p> <p>From the same article, look at how the writer uses paragraphing. Look at the topic sentences, do they help you guess what the article is about? Do the openings and closings link? What can you learn and 'pinch' from this writer's style of language use and structural features. Do they use humour? How?</p> <p>Do this for a few separate articles. Articles from 'The Guardian' are often best and have been used by the board in the past.</p> <p>Revise the rules of letter writing and article writing. These are the most common but it could easily be another writing style. Remember that the purpose is to 'give your views' ALWAYS so take a moment to look at the top ten topics in the news and decide - What IS your view on this? How does it make you feel?</p> <p>Create plans for at least two of these topics in whatever format you choose. EG:</p> <ul style="list-style-type: none"> • A letter to give views about Fracking. • A speech about drugs in sports. • A speech a gun laws. • An article about whether or not dangerous dog breeds truly exist. 	<p>Pages 35-46</p>
<p>Week 10: May 18th 2020</p>	<p>Recap everything</p>	
	<p>To help with your SPAG: Spelling, Punctuation and Grammar – look below</p>	
<p>SPAG:</p>	<p>Make a list of homophones that often trip you up. Come up with a way of remembering which one is which.</p> <p>Write about your last holiday and in it, make sure that ALL proper nouns have capital letters, that you use a RANGE of punctuation and a RANGE of sentence openings.</p> <p>Challenge yourself to write ten sentences about your last holiday that start with a verb; ten sentences that start with a proper nouns and ten that start with a discourse marker.</p> <p>Create lists of words to describe emotions; colours; taste; touch; the weather</p>	

ACT 1 SCENE I. A desert place.

Thunder and lightning. Enter three Witches

First Witch

When shall we three meet again
In thunder, lightning, or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

Third Witch

That will be ere the set of sun.

First Witch

Where the place?

Second Witch

Upon the heath.

Third Witch

There to meet with Macbeth.

First Witch

I come, Graymalkin!

Second Witch

Paddock calls.

Third Witch

Anon.

ALL

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Exeunt

Starting with this extract, how does Shakespeare present the power of the witches in Macbeth?

ACT 1 SCENE 5

LADY MACBETH

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunkest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Enter MACBETH

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Starting with this extract, how does Shakespeare present Lady Macbeth?

ACT 1 SCENE 7

MACBETH

We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

Starting with this extract, how does Shakespeare present the relationship between Macbeth and Lady Macbeth?

ACT 2 SCENE 3

MACDUFF

O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!

MACBETH LENNOX

What's the matter.

MACDUFF

Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building!

MACBETH

What is 't you say? the life?

LENNOX

Mean you his majesty?

MACDUFF

Approach the chamber, and destroy your sight
With a new Gorgon: do not bid me speak;
See, and then speak yourselves.

Exeunt MACBETH and LENNOX

Awake, awake!
Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell.

Bell rings

Starting with this extract, how are attitudes and reactions towards death shown in *Macbeth*?

Children of Men by PD James

This extract is from a novel by PD James. The extract comes when the main character goes to watch a “quietus” – the group suicide of elderly people in a dystopian future.

1 The mud-grey sea heaved sluggishly under a sky the colour of thin milk, faintly luminous at the
2 horizon as if the fickle sun were about once more to break through. Above this pale transparency
3 there hung great bunches of darker-grey and black cloud, like a half-raised curtain. Thirty feet below
4 him he could see the stippled underbelly of the waves as they rose and spent themselves with weary
5 inevitability, as if weighted with sand and pebbles. The rail of the promenade, once so pristine and
6 white, was rusted and in parts broken, and the grassy slope between the promenade and the beach
7 huts looked as if it hadn't been cropped for years. Once he would have seen below him the long
8 shining row of wooden chalets with their endearingly ridiculous names, ranged like brightly painted
9 dolls' houses facing the sea. Now there were gaps like missing teeth in a decaying jaw and those
10 remaining were ramshackle, their paint peeling, precariously roped by staves driven into the bank,
11 waiting for the next storm to sweep them away. At his feet the dry grasses, waist-high, beaded with
12 dry seed pods, stirred fitfully in the breeze which was never entirely absent from this easterly coast.

13 Apparently the embarkation was to take place not from the pier itself but from a specially
14 erected wooden jetty alongside it. He could see in the distance the two low boats, their decks
15 festooned with garlands of flowers, and, on the end of the pier overlooking the jetty, a small group
16 of figures some of whom he thought were in uniform. About eighty yards in front of him three
17 coaches were drawn up on the promenade. As he approached, the passengers began to get down.
18 First came a small group of bandsmen dressed in red jackets and black trousers. They stood chatting
19 in a disorderly little group, the sun glinting on the brass of their instruments. One of them gave his
20 neighbour a playful cuff. For a few seconds they pretended to spar, then, bored with the horseplay,
21 lit cigarettes and stared out to sea. And now came the elderly people, some able to descend
22 unaided, others leaning on nurses. The luggage hold of one of the coaches was unlocked and a
23 number of wheelchairs dragged out. Last of all the most frail were helped from the coach and into
24 the wheelchairs.

25 Theo kept his distance and watched as the thin line of bent figures straggled down the sloping path
26 which bisected the cliff, towards the beach huts on the lower promenade. Suddenly he realised what
27 was happening. They were using the huts for the old women to change into their white robes, huts
28 which for so many decades had echoed with the laughter of children, and whose names, not thought
29 of for nearly thirty years, now came unbidden to his mind, the silly, happy celebrations of family
30 holidays: Pete's Place, Ocean View, Spray Cottage, Happy Hut. He stood grasping the rusty rail at the
31 top of the cliff, watching as, two by two, the old women were helped up the steps and into the huts.
32 The members of the band had watched but made no movement. Now they conferred a little
33 together, stubbed out their cigarettes, picked up their instruments and made their own way down
34 the cliff. They formed themselves into a line and stood waiting. The silence was almost eerie. Behind
35 him the row of Victorian houses, shuttered, empty, stood like shabby memorials of happier days.
36 Below him the beach was deserted; only the squawk of gulls disturbed the calm.

Children of Men by PD James
Paper 1 Exam

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

List **four** things from this part of the text about the sea and sky.

[4 marks]

2. Look in detail at this extract from **lines 6 to 12** of the Source:

The rail of the promenade, once so pristine and white, was rusted and in parts broken, and the grassy slope between the promenade and the beach huts looked as if it hadn't been cropped for years. Once he would have seen below him the long shining row of wooden chalets with their endearingly ridiculous names, ranged like brightly painted dolls' houses facing the sea. Now there were gaps like missing teeth in a decaying jaw and those remaining were ramshackle, their paint peeling, precariously roped by staves driven into the bank, waiting for the next storm to sweep them away. At his feet the dry grasses, waist-high, beaded with dry seed pods, stirred fitfully in the breeze which was never entirely absent from this easterly coast.

How does the writer use language to describe the promenade of the beach?

You could include the writer's choice of:

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

[8 marks]

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

The text is from the middle of a novel.

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

You could write about:

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

[8 marks]

4. Focus this part of your answer on the second part of the Source from **line 13 to the end**.

A student, having read this section of the text said: "Although the event has the trapping of a celebration and party, the author has actually created a very sinister atmosphere when things do not seem quite right."

To what extent do you agree?

In your response, you could:

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

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

5. You are going to enter a creative writing competition for a library creating a display about dystopian literature.

Either

Write a description suggested by this picture:



Or

Write the opening part of a story about a place that is not all that it appears on first sight.

[24 marks for content and organisation

16 marks for technical accuracy]

[40 marks]

Charles Dickens: *A Christmas Carol*

Read this extract from *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge is reaching the end of his journey and the Ghost of Christmas yet to Come is about to leave..

“Spirit!” he cried, tight clutching at its robe, “hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope!”

For the first time the hand appeared to shake.

“Good Spirit,” he pursued, as down upon the ground he fell before it: “Your nature intercedes for me, and pities me. Assure me that I yet may change these shadows you have shown me, by an altered life!”

The kind hand trembled.

“I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!”

In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his entreaty, and detained it. The Spirit, stronger yet, repulsed him.

Holding up his hands in a last prayer to have his fate reversed, he saw an alteration in the Phantom’s hood and dress. It shrunk, collapsed, and dwindled down into a bedpost.

08

Starting with this extract, how does Dickens show the attitudes of the characters?

Write about:

- how Dickens presents Scrooge’s changed attitude in this extract
- how Dickens presents the attitudes of any other characters in the novel.

[30 marks]

Charles Dickens: *A Christmas Carol*

Read this extract from *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge is meeting the Ghost of Christmas Present.

Scrooge entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the Spirit's eyes were clear and kind, he did not like to meet them.

"I am the Ghost of Christmas Present," said the Spirit. "Look upon me!"

Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.

08

Starting with this extract, how does Dickens present the ghosts in *A Christmas Carol*?
Write about:

- how Dickens presents this ghost.
- how Dickens presents any of the ghosts in the novel as a whole.

[30 marks]

Charles Dickens: *A Christmas Carol*

Read this extract from *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge tries to get rid of the light shining from the Ghost of Christmas Past.

“Spirit!” said Scrooge in a broken voice, “remove me from this place.”

“I told you these were shadows of the things that have been,” said the Ghost.

“That they are what they are, do not blame me!”

“Remove me!” Scrooge exclaimed, “I cannot bear it!”

He turned upon the Ghost, and seeing that it looked upon him with a face, in which in some strange way there were fragments of all the faces it had shown him, wrestled with it.

“Leave me! Take me back. Haunt me no longer!”

In the struggle, if that can be called a struggle in which the Ghost with no visible resistance on its own part was undisturbed by any effort of its adversary, Scrooge observed that its light was burning high and bright; and dimly connecting that with its influence over him, he seized the extinguisher-cap, and by a sudden action pressed it down upon its head.

The Spirit dropped beneath it, so that the extinguisher covered its whole form; but though Scrooge pressed it down with all his force, he could not hide the light: which streamed from under it, in an unbroken flood upon the ground.

He was conscious of being exhausted, and overcome by an irresistible drowsiness; and, further, of being in his own bedroom. He gave the cap a parting squeeze, in which his hand relaxed; and had barely time to reel to bed, before he sank into a heavy sleep.

08

Starting with this extract, how does Dickens present shock and anger in *A Christmas Carol*?

Write about:

- how Dickens presents Scrooge and his reactions in this extract
- how Dickens presents shock and/ or anger in the novel as a whole.

[30 marks]

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08

Starting with this extract, how does Dickens show Scrooge’s changed attitude?

Write about:

- how Dickens presents Scrooge’s changed attitude in this extract
- how Dickens presents Scrooge’s changing attitude throughout the novel.

[30 marks]

Paper 2 mini mock: gender

Source A: Emma Watson's speech to the UN in 2014, HeForShe Campaign.

Men, I would like to take this opportunity to extend your formal invitation. Gender equality is your issue, too. Because to date, I've seen my father's role as a parent being valued less by society, despite my need of his presence as a child, as much as my mother's. I've seen young men suffering from mental illness, unable to ask for help for fear it would make them less of a man. In fact, in the UK, suicide is the biggest killer of men between 20 to 49, eclipsing road accidents, cancer and coronary heart disease. I've seen men made fragile and insecure by a distorted sense of what constitutes male success. Men don't have the benefits of equality, either.

We don't often talk about men being imprisoned by gender stereotypes, but I can see that they are, and that when they are free, things will change for women as a natural consequence. If men don't have to be aggressive in order to be accepted, women won't feel compelled to be submissive. If men don't have to control, women won't have to be controlled.

Both men and women should feel free to be sensitive. Both men and women should feel free to be strong. It is time that we all perceive gender on a spectrum, instead of two sets of opposing ideals. If we stop defining each other by what we are not, and start defining ourselves by who we are, we can all be freer, and this is what HeForShe is about. It's about freedom.

I want men to take up this mantle so that their daughters, sisters, and mothers can be free from prejudice, but also so that their sons have permission to be vulnerable and human too, reclaim those parts of themselves they abandoned, and in doing so, be a more true and complete version of themselves.

In my nervousness for this speech and in my moments of doubt I've told myself firmly: If not me, who? If not now, when? If you have similar doubts when opportunities are presented to you I hope that those words will be helpful, because the reality is that if we do nothing it will take 75 years, or for me to be nearly a hundred, before women can expect to be paid the same as men, for the same work. 15.5 million girls will be married in the next 16 years as children. And at current rates it won't be until 2086 before all rural African girls can have a secondary education.

Source B: An article from *Punch*, titled 'The Best Sewing Machine' from 1859.

The very best Sewing-Machine a man can have is a Wife. It is one that requires but a kind word to set it in motion, rarely gets out of repair, makes but little noise, is seldom the cause of dust, and, once in motion, will go on uninterruptedly for hours, without the slightest trimming, or the smallest personal supervision being necessary. It will make shirts, darn stockings, sew on buttons, mark pocket handkerchiefs, cut out pinafores, and manufacture children's frocks out of any old thing you may give it; and this it will do behind your back just as well as before your face. In fact, you may leave the house for days, and it will go on working just the same. If it does get out of order a little, from being overworked, it mends itself by being left alone for a short time, after which it returns to its sewing with greater vigour than ever.

Of course, sewing machines vary a great deal. Some are much quicker than others. It depends in a vast measure upon the particular pattern you select. If you are fortunate in picking out the choicest pattern of a Wife—one, for instance, that sings whilst working, and seems to be never so happy as when the husband's linen is in hand—the Sewing Machine may be pronounced perfect of its kind; so much so, that there is no make-shift in the world that can possibly replace it, either for love or money. In short, no gentleman's establishment is complete without one of these Sewing Machines in the house!

Questions

Q1 – 4 marks – 5 minutes

Using source A shade the boxes of the four true statements.

A woman's role as a parent is less valued than a man's role.

HeForShe is about giving freedom back to women only.

Watson wants men to support the HeForShe campaign.

Watson sees gender as two sets of opposing stereotypes.

Suicide is the biggest killer of men between 20 and 49.

Watson believes that men don't have equality, either.

15.5 million women will be married in the next 16 years.

Watson feels both genders should be free to be sensitive.

Q2 – 8 marks – 10 minutes

Write a summary of the differences between the women described in each source.

Q3 – 12 marks – 15 minutes

In source A how does Emma Watson use language to persuade her audience?

Q4- 16 marks – 20 minutes

Compare how the writers convey their attitudes to gender.

Paper 2 mini mock: crime

Source A: The following letter was published in *The Times* on March 5th, 1850.

Sir, - As *The Times* is always open for the insertion of any remarks likely to caution the unwary or to put the unsuspecting on their guard against the numerous thefts and robberies committed daily in the streets of London, I am induced to ask you to insert a case which happened on Saturday last, and which I trust may serve as a warning to those of your lady readers who still carry purses in their pockets.

A young lady (and, as the police reports add,) of very prepossessing appearance, a relation of the narrator's, was walking between 12 and 1 o'clock with another young lady, a friend of hers, in Albany-street, where she resides, when she was accosted by a boy about 11 years of age, who asked her in the most beseeching tones "to buy a few oranges of a poor orphan who hadn't a bit of bread to eat." She told him to go away, but he kept alongside, imploring assistance, and making some cutting remarks about "the ingratitude of the world in general and of young ladies in particular." As his manner became very troublesome the lady threatened to give him in charge of a policeman, and looked down every area to find one; but there was not one even there, and the boy kept up his sweet discourse and slight pushes alternately (the latter with the basket on which he carried his oranges), until the lady reached her own door-step. It then occurred to her that in the boy's ardour to sell his oranges he might have taken her purse; her friend thought so too. A trembling hand was inserted into the pocket; the purse was gone, and so was the lady's happiness. She flew after the thief, who, knowing young ladies were not made for running, coolly deposited his basket on a door-step a little way off and ran away whistling. This brave young lady ran also, shouting "Stop thief! stop thief!" (but then young ladies are not made for shouting, God forbid!) and she looked in the fond hope that a policeman might be found. But no such luck, the culprit got safely off with the purse and its contents; and no kind passer by tried to help the young lady, who was thus shamefully duped and robbed. Ladies, young and old, never carry your purses in your pockets; beware of canting beggars, and beggars of all sorts, that infest the streets; and, above all, keep a watchful eye about you and give the widest possible berth to

THE ORANGE BOY

Source B: An article from *The Sun* in 2016, 'OLE-VER TWIST: Modern day Fagin who forced gang of migrant child pickpockets to steal from Brit tourists is arrested in Spain'

A MODERN-day 'Fagin' who forced a gang of child pickpockets to steal from British tourists in Spain has been arrested. Cops say the gang leader, named locally as Hasim Sejdic, 44, sent out an army of workers every morning to find victims like the Charles Dickens character in *Oliver Twist*. Nine girls living in slum-like conditions were discovered during a raid on one of the properties used by the gang. Bosnian Sejdic was one of 16 people held in Barcelona during an operation involving local police in the Catalan capital, Spanish National Police and Europe. Officers believe the Fagin figure's area of operations extended across Spain as well as the south of France.

A spokesman for Spain's National Police said: "The 16 people held in Barcelona are suspected of forcing women that came from Bosnia, including several minors, to work as pickpockets in Spanish tourist areas and on public transport. The organisation, composed of different family groups, traded the youngsters, exchanging them and transferring them to different cities for around 5,000 euros. In one of the searches in Barcelona nine minors who weren't being schooled were found living in awful conditions."

A statement from the force added: "They were taught how to steal from victims and smuggled into Spain with fake ID. The clan based principally in Barcelona was organised around the figure of a patriarch who directed operations in the whole of Spain and the south of France. Underneath the patriarch, a perfectly structured organisation existed with female and male lieutenants."

Q1 – 4 marks – 5 minutes		Q2 – 8 marks – 10 minutes	
Using source B shade the boxes of the four true statements.		Write a summary of the differences between the people committing the crimes in each source.	
The crimes took place in Bosnia.		Q3 – 12 marks – 15 minutes	In source A how does the writer use language to describe the incident?
Nine children were found living in awful conditions			
The gang leader was called Fagin.			
The children were smuggled into Spain illegally.		Q4- 16 marks – 20 minutes	Compare how the writers convey their attitudes to crime in each source.
Both men and women worked in the organisation.			
Each child had to steal 5,000 euros a day.			
The people are being held in the south of France.			
The children were taught how to commit the crimes.			

Paper 2 mini mock: bars

Source A: Charles Dickens writes about a 'Gin-Shop' in *Sketches from Boz* written in 1835.

The hum of many voices issues from that splendid gin-shop which forms the commencement of the two streets opposite; and the gay building with the fantastically ornamented parapet, the illuminated clock, the plate-glass windows surrounded by stucco rosettes, and its profusion of gas-lights in richly-gilt burners, is perfectly dazzling when contrasted with the darkness and dirt we have just left.

The interior is even gayer than the exterior. A bar of French-polished mahogany, elegantly carved, extends the whole width of the place; and there are two side-aisles of great casks, painted green and gold, enclosed within a light brass rail, and bearing such inscriptions, as "Old Tom, 549"; "Young Tom, 360"; "Samson, 1421"--the figures agreeing, we presume, with "gallons," understand. Beyond the bar is a lofty and spacious saloon, full of the same enticing vessels, with a gallery running round it, equally well furnished. On the counter, in addition to the usual spirit apparatus, are two or three little baskets of cakes and biscuits, which are carefully secured at top with wicker-work, to prevent their contents being unlawfully abstracted. Behind it, are two showily-dressed damsels with large necklaces, dispensing the spirits and "compounds." They are assisted by the ostensible proprietor of the concern, a stout, coarse fellow in a fur cap, put on very much on one side to give him a knowing air, and to display his sandy whiskers to the best advantage.

The young fellow in a brown coat and bright buttons, who, ushering in his two companions, and walking up to the bar in as careless a manner as if he had been used to green and gold ornaments all his life, winks at one of the young ladies with singular coolness, and calls for a 'kervorten and a three-out- glass,' just as if the place were his own. 'Gin for you, sir?' says the young lady when she has drawn it: carefully looking every way but the right one, to show that the wink had no effect upon her. 'For me, Mary, my dear,' replies the gentleman in brown. 'My name an't Mary as it happens,' says the young girl, rather relaxing as she delivers the change. 'Well, if it an't, it ought to be,' responds the irresistible one; 'all the Marys as ever I see, was handsome gals.'

Source B: A review in *The Telegraph* by Orla Pentelow in 2018, titled 'The Coral Room Bar'.

You'd be forgiven for thinking, when entering the newly renovated Coral Room bar at the Bloomsbury London, that you had walked into something out of a Wes Anderson film set. The new all-day dining restaurant and bar - once a simple lobby in the Sir Edward Lutyens-designed Grade II-listed building - is a cavernous, coral-coloured 2,100sq ft double-height space at the front of the hotel. Designer Martin Brudnizki has kept the original panelled walls, spruced up with the vivid colour which gives the space its moniker, but what really catches the eye is the central bar. A Calacatta marble counter atop a glossy wooden front with antique-style mirroring and brass hardware provides a grand backdrop around which everything else is. The overall effect is an impressive, genuinely beautiful room, that is simultaneously reminiscent of 1920s decadence and Miami art deco. It manages to be design-conscious, luxurious and yet inviting at the same time. I followed a glass of British fizz with one of the bar's signature cocktails. Staff did well to help us with recommendations, offering suggestions based on our spirits of choice, and assuring us that anything not found on the pink-hued menu can be rustled up behind that magic marble bar. A food menu of small plates and light bites works as a tapas-style evening meal. Breakfast options such as garden pea and feta smash on sourdough toast and rainbow acai bowls make the Coral Room just as suitable for morning meetings, and the bar also caters to teetotal clientele thanks to a small menu of Seedlip's non-alcoholic spirits.

Q1 – 4 marks – 5 minutes		Q2 – 8 marks – 10 minutes
Using source B shade the boxes of the four true statements.		
The bar used to be a Wes Anderson film set.		
The bar is a huge room, both wide and high.		Write a summary of the differences between the atmosphere in each bar.
The designer decided to paint the panelled walls.		
The reviewer is not impressed by the look of the bar.		
The bar reminds the reviewer of the 1920s and Miami art.		Q3 – 12 marks – 15 minutes
The reviewer chooses to drink a cocktail first.		
The bar is not suitable for morning meetings.		
The menu offers small plates and light meals.		Q4- 16 marks – 20 minutes
		Compare how the writers convey their attitudes to each bar and the people that work there.

Paper 2 mini mock: the life of a prisoner

Source A: In 1836 Charles Dickens imagines the life of a prisoner in *Sketches by Boz*.

We entered the first cell. It was a stone dungeon, eight feet long by six wide, with a bench at the upper end, under which were a common rug, a bible, and prayer-book. An iron candlestick was fixed into the wall at the side; and a small high window in the back admitted as much air and light as could struggle in between a double row of heavy, crossed iron bars. It contained no other furniture of any description.

Conceive the situation of a man, spending his last night on earth in this cell.

Hours have glided by, and still he sits upon the same stone bench with folded arms, heedless alike of the fast decreasing time before him, and the urgent entreaties of the good man at his side. The feeble light is wasting gradually, and the deathlike stillness of the street without, broken only by the rumbling of some passing vehicle which echoes mournfully through the empty yards, warns him that the night is waning fast away. The deep bell of St. Paul's strikes - one! He heard it; it has roused him. Seven hours left! He paces the narrow limits of his cell with rapid strides, cold drops of terror starting on his forehead, and every muscle of his frame quivering with agony. Seven hours! He suffers himself to be led to his seat, mechanically takes the bible which is placed in his hand, and tries to read and listen. No: his thoughts will wander. The book is torn and soiled by use - and like the book he read his lessons in, at school, just forty years ago! He has never bestowed a thought upon it, perhaps, since he left it as a child: and yet the place, the time, the room - nay, the very boys he played with, crowd as vividly before him as if they were scenes of yesterday; and some forgotten phrase, some childish word, rings in his ears like the echo of one uttered but a minute since. He falls upon his knees and clasps his hands to pray. Hush! what sound was that? He starts upon his feet. It cannot be two yet. Hark! Two quarters have struck; - the third - the fourth. It is! Six hours left. Tell him not of repentance! Six hours' repentance for eight times six years of guilt and sin! He buries his face in his hands, and throws himself on the bench.

Source B: Michael Romero writes about his American prison experience in 2012.

We are confined to one cellblock and not allowed in any other. From our cellblock we can go to the yard, the mess hall, or our job. Movements are allowed hourly during a ten-minute period. Many of us spend our free time in the yard, which is a precious place indeed. In the yard, we have handball courts, tennis courts, weights, basketball, volleyball, a running track, green grass, and miles and miles of blue sky and fresh air. It's the place where we play, shaking off the dust, disease, and gloom of the cage.

A man with an afternoon job may come to spend his mornings on the yard, afternoons at work, and his evenings studying in his cell. This routine is as certain to him as the years he must do.

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

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

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

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

Q1 – 4 marks – 5 minutes

Using source B shade the boxes of the four true statements.

The prisoners are not allowed out of their cellblock.	
They have the chance to play volleyball or basketball.	
Some people work the mornings in prison.	
If they work in the morning they can't go to the yard.	
The prisoners often get a good night's sleep.	
The prisoners always have access to the yard.	
The prisoners get angry when they have to stay indoors.	
The yard is very important to the prisoners.	

Q2 – 8 marks – 10 minutes

Write a summary of the differences between the facilities and environment in each prison.

Q3 – 12 marks – 15 minutes

In source B how does the writer use language to describe being confined in a prison?

Q4- 16 marks – 20 minutes

Compare how the writers convey their attitudes to prison and the prisoners within them.

Paper 2 mini mock: gender

Source A: An article from *The Morning Chronicle* from 1849 titled 'Cholera District'

We then journeyed on to London-street, down which the tidal ditch continues its course. In No. 1 of this street the cholera first appeared seventeen years ago, and spread up it with fearful virulence; but this year it appeared at the opposite end, and ran down it with like severity. As we passed along the reeking banks of the sewer the sun shone upon a narrow slip of the water. In the bright light it appeared the colour of strong green tea, and positively looked as solid as black marble in the shadow - indeed it was more like watery mud than muddy water; and yet we were assured this was the only water the wretched inhabitants had to drink. As we gazed in horror at it, we saw drains and sewers emptying their filthy contents into it; we saw a whole tier of doorless privies in the open road, common to men and women, built over it; we heard bucket after bucket of filth splash into it, and the limbs of the vagrant boys bathing in it seemed, by pure force of contrast, white as Parian marble. And yet, as we stood doubting the fearful statement, we saw a little child, from one of the galleries opposite, lower a tin can with a rope to fill a large bucket that stood beside her. In each of the balconies that hung over the stream the self-same tub was to be seen in which the inhabitants put the mucky liquid to stand, so that they may, after it has rested for a day or two, skim the fluid from the solid particles of filth, pollution, and disease. As the little thing dangled her tin cup as gently as possible into the stream, a bucket of night-soil was poured down from the next gallery.

In this wretched place we were taken to a house where an infant lay dead of the cholera. We asked if they really did drink the water? The answer was, "They were obliged to drink the ditch, without they could beg a pailfull or thieve a pailfull of water. But have you spoken to your landlord about having it laid on for you?" "Yes, sir; and he says he'll do it, and do it, but we know him better than to believe him." "Why, sir," cried another woman, who had shot out from an adjoining room, "he won't even give us a little whitewash, though we tell him we'll willingly do the work ourselves: and look here, sir," she added, "all the tiles have fallen off, and the rain pours in wholesale."

Source B: Nashon Tado reports on Cholera for the Norwegian Refugee Council in 2018.

Violence has forced thousands of Congolese to seek safety in neighbouring Uganda, with overcrowded refugee camps there putting pressure on hygiene and sanitation facilities, increasing the risk of deadly cholera outbreaks. Violence in the Democratic Republic of the Congo (DR Congo) has forced nearly 44,000 people to cross Uganda's south-west border out of the country so far this year. This has put pressure on sanitation facilities in refugee settlements, and has led to deadly cholera outbreaks.

With hundreds of people arriving in Uganda every day, aid organisations are striving to prevent the disease from spreading across the settlements. Our teams work around the clock building hygiene and sanitation facilities to help alleviate and prevent the suffering of these displaced people.

Désiré is among the thousands who has been forced to adapt to a new life in Maratatu settlement in south-west Uganda. "There are people everywhere in the settlement. It's a big risk in terms of the spreading of cholera. Something should be done to ease the congestion," he says.

Those who have made it to Uganda now face this new life-threatening situation. Désiré worries about the conditions he and his fellow arrivals face in the packed settlement as a threat to public health: "With so many people crowded in one location, the risk of spreading of contagious diseases such as cholera is very high, and many people can be severely affected within a short time." Meanwhile, hygiene and sanitation facilities in Kagoma transit centre, where newly arrived refugees are registered, also struggle to bear the brunt of overcrowding.

Q1 – 4 marks – 5 minutes

Using source B shade the boxes of the four true statements.

The refugees are seeking safety from Uganda.

44,000 refugees have crossed the border this year.

The refugees have brought cholera with them.

The refugee camps are becoming overcrowded.

Désiré believes the refugee camps should be helped.

The cholera outbreaks can kill people in the camp.

The volunteers are doing nothing to improve hygiene.

They have left their home country to seek new jobs.

Q2 – 8 marks – 10 minutes

Write a summary of the differences between the people described in each source.

Q3 – 12 marks – 15 minutes

In source A how does the writer use language to describe his surroundings?

Q4- 16 marks – 20 minutes

Compare how the writers convey their attitudes to disease and sanitation in each source.

OR

Dennis Kelly: *DNA*

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'Cathy is the most disturbing character in *DNA*.'

How far do you agree with this statement?

Write about:

- how Kelly presents the character of Cathy
- why Cathy's words and behaviour are disturbing

[30 marks]
AO4 [4 marks]

OR

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How does Dennis Kelly present modern society as dangerous for young people?

Write about:

- the ways in which modern society is dangerous for young people
- how Kelly presents this danger in the ways he writes

[30 marks]
AO4 [4 marks]

Power and Conflict Sample Questions

1. Compare the ways poets present ideas about power in Ozymandias and in one other poem from 'Power and Conflict'.
2. Compare how divisions in society are presented in Checking out my History and in one other poem from 'Power and Conflict'.
3. Compare how attitudes towards conflict are presented in My Last Duchess and in one other poem from 'Power and Conflict'.
4. Compare the ways poets present the power of the natural world in Storm on the Island and in one other poem from 'Power and Conflict'.
5. Compare how poets convey the reality of war in Remains and in one other poem in 'Power and Conflict'.

**The following extract is from the opening of the novel "The Da Vinci Code" by Dan Brown.
In this section of the novel, Jacques Saunière is murdered in the Louvre Museum in Paris.**

1 Prologue

2 Louvre Museum, Paris 10:46 P.M.

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

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

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

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

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

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

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

20 "You are lying." The man stared at him, perfectly immobile except for the glint in his ghostly eyes.

21 "You and your brethren possess something that is not yours."

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

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

25 Saunière could not breathe.

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

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

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

32 Saunière recoiled. The others?

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

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

The following extract is from the opening of the novel “The Da Vinci Code” by Dan Brown. In this section of the novel, Jacques Saunière is murdered in the Louvre Museum in Paris.

- 38 The attacker aimed his gun again. "When you are gone, I will be the only one who knows the truth."
39 The truth. In an instant, the curator grasped the true horror of the situation. If I die, the truth will be
40 lost forever. Instinctively, he tried to scramble for cover.
- 41 The gun roared, and the curator felt a searing heat as the bullet lodged in his stomach. He fell
42 forward... struggling against the pain. Slowly, Saunière rolled over and stared back through the bars
43 at his attacker.

1. Re-read lines 1-10.

List 4 ways the writer has described Saunière's movements around the museum. [4 marks]

2. Look in detail at this extract from lines 11 – 21 of the Source.

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."

How does the writer use language here to describe the attacker?

You could include the writer's choice of:

- Words and phrases
- Language features and forms

[8 marks]

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 in the beginning
- How and why the writer changes the focus as the Source develops
- Any other structural features that interest you.

[8 marks]

4. Focus this part of your answer on the second part of the Source from line 21 to the end.

A student, having read this section of the text, said: "This part of the story really builds tension and mystery. You are intrigued as to what the secret might be." To what extent do you agree?

In your response you could:

- Write about your own impressions of the scene and the tension being created
- Evaluate how the writer has created these impressions
- Support your opinions with reference to the text

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

1. A magazine has asked for contributions for their creative writing section.

Either

Write a description suggested by this picture:



Or

Write the opening of a story about visiting a strange and unusual place.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

One Art

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practice* losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.

– Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (Write it!) like disaster.

Elizabeth Bishop

*practice – Please note the American spelling. English spelling: practise

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In 'One Art,' how does the speaker convey their feelings about the subject of loss?

[24 marks]

The Wild Swans at Coole*

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous* wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

W. B. Yeats

2 7 . 1

In 'The Wild Swans at Coole,' how does the poet present his feelings about the swans in this poem?

[24 marks]

The Rear-Guard

(Hindenburg Line, April 1917)

Groping along the tunnel, step by step,
He winked his prying torch with patching glare
From side to side, and sniffed the unwholesome air.

Tins, boxes, bottles, shapes too vague to know,
A mirror smashed, the mattress from a bed;
And he, exploring fifty feet below
The rosy gloom of battle overhead.

Tripping, he grabbed the wall; saw someone lie
Humped at his feet, half-hidden by a rug,
And stooped to give the sleeper's arm a tug.
'I'm looking for headquarters.' No reply.
'God blast your neck!' (For days he'd had no sleep.)
'Get up and guide me through this stinking place.'

Savage, he kicked a soft, unanswering heap,
And flashed his beam across the livid* face
Terribly glaring up, whose eyes yet wore
Agony dying hard ten days before;
And fists of fingers clutched a blackening wound.

Alone he staggered on until he found
Dawn's ghost that filtered down a shafted stair
To the dazed, muttering creatures underground
Who hear the boom of shells in muffled sound.

At last, with sweat of horror in his hair,
He climbed through darkness to the twilight air,
Unloading hell behind him step by step.
Siegfried Sassoon

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In 'The Rear-Guard,' how does the poet present his ideas about the soldier's journey?

[24 marks]

In Mrs Tilscher's class

You could travel up the Blue Nile
with your finger, tracing the route
while Mrs Tilscher chanted the scenery.
"Tana. Ethiopia. Khartoum. Aswan."

That for an hour,
then a skittle of milk
and the chalky Pyramids rubbed into dust.
A window opened with a long pole.
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.
The classroom glowed like a sweetshop.
Sugar paper. Coloured shapes. Brady and Hindley
faded, like the faint, uneasy smudge of a mistake.
Mrs Tilscher loved you. Some mornings, you found
she'd left a gold star by your name.
The scent of a pencil slowly, carefully, shaved.
A xylophone's nonsense heard from another form.

Over the Easter term the inky tadpoles changed
from commas into exclamation marks. Three frogs
hopped in the playground, freed by a dunce
followed by a line of kids, jumping and croaking
away from the lunch queue. A rough boy
told you how you were born. You kicked him, but stared
at your parents, appalled, when you got back
home

That feverish July, the air tasted of electricity.
A tangible alarm made you always untidy, hot,
fractious under the heavy, sexy sky. You asked her
how you were born and Mrs Tilscher smiled
then turned away. Reports were handed out.
You ran through the gates, impatient to be grown
the sky split open into a thunderstorm.

Carol Anne Duffy

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In 'In Mrs Tilscher's Class,' how does the poet present ideas about childhood memories?

[24 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A: 20th century nonfiction

Extract taken from Bill Bryson's travel book *Notes from a Small Island*.

1 Blackpool – and I don't care how many times you hear this, it never stops being amazing – attracts
2 more visitors every year than Greece and has more holiday beds than the whole of Portugal. It
3 consumes more chips per capita than anywhere else on the planet. (It gets through forty acres of
4 potatoes a day.) It has the largest concentration of roller-coasters in Europe. It has the continent's
5 second most popular tourist attraction, the forty-two-acre Pleasure Beach, whose 6.5 million
6 annual visitors are exceeded in number only by those going to the Vatican. It has the most famous
7 illuminations. And on Friday and Saturday nights it has more public toilets than anywhere else in
8 Britain; elsewhere they call them doorways.

9 Whatever you may think of the place, it does what it does very well - or if not very well at least
10 very successfully. In the past twenty years, during a period in which the number of Britons taking
11 traditional seaside holidays has declined by a fifth, Blackpool has increased its visitor numbers by
12 7 per cent and built tourism into a £250-million-a-year industry - no small achievement when you
13 consider the British climate, the fact that Blackpool is ugly, dirty and a long way from anywhere,
14 that its sea is an open toilet, and its attractions nearly all cheap, provincial and dire.

15 It was the illuminations that had brought me there. I had been hearing and reading about them
16 for so long that I was genuinely keen to see them. So, after securing a room in a modest
17 guesthouse on a back street, I hastened to the front in a sense of some expectation. Well, all I can
18 say is that Blackpool's illuminations are nothing if not splendid, and they are not splendid. There
19 is, of course, always a danger of disappointment when you finally encounter something you have
20 wanted to see for a long time, but in terms of letdown it would be hard to exceed Blackpool's light
21 show. I thought there would be lasers sweeping the sky, strobe lights tattooing the clouds and
22 other gasp-making dazzlements. Instead there was just a rumbling procession of old trams
23 decorated as rocket ships or Christmas crackers, and several miles of paltry decorations on
24 lampposts. I suppose if you had never seen electricity in action, it would be pretty breathtaking,
25 but I'm not even sure of that. It all just seemed tacky and inadequate on rather a grand scale, like
26 Blackpool itself.

27 What was no less amazing than the meagreness of the illuminations were the crowds of people
28 who had come to witness the spectacle. Traffic along the front was bumper to bumper, with
29 childish faces pressed to the windows of every creeping car, and there were masses of people
30 ambling happily along the spacious promenade. At frequent intervals hawkers sold luminous
31 necklaces and bracelets or other short-lived diversions, and were doing a roaring trade. I read
32 somewhere once that half of all visitors to Blackpool have been there at least ten times. Goodness
33 knows what they find in the place. I walked for a mile or so along the prom, and couldn't
34 understand the appeal of it - and I, as you may have realized by now, am an enthusiast for tat.
35 Perhaps I was just weary after my long journey from Porthmadog, but I couldn't wake up any
36 enthusiasm for it at all. I wandered through brightly lit arcades and peered in bingo halls, but the
37 festive atmosphere that seemed to seize everyone failed to rub off on me. Eventually, feeling very
38 tired and very foreign, I retired to a fish restaurant on a side-street, where I had a plate of
39 haddock, chips and peas, and was looked at like I was some kind of southern pansy when I asked
40 for tartare sauce, and afterwards took yet another early night.

Source B: 19th century literary nonfiction

Extract taken from Charles Dickens' travelogue *Pictures from Italy*.

1 Pleasant Verona! With its beautiful old palaces, and charming country in the distance, seen from
2 terrace walks, and stately, balustraded galleries*. With its Roman gates, still spanning the fair
3 street, and casting, on the sunlight of to-day, the shade of fifteen hundred years ago. With its
4 marble-fitted churches, lofty towers, rich architecture, and quaint old quiet thoroughfares, where
5 shouts of Montagues and Capulets* once resounded. [...] With its fast-rushing river, picturesque
6 old bridge, great castle, waving cypresses, and prospect so delightful, and so cheerful! Pleasant
7 Verona!

8 In the midst of it, in the Piazza di Bra — a spirit of old time among the familiar realities of the
9 passing hour — is the great Roman Amphitheatre*. So well preserved, and carefully maintained,
10 that every row of seats is there, unbroken. Over certain of the arches, the old Roman numerals
11 may yet be seen; and there are corridors, and staircases, and subterranean* passages for beasts,
12 and winding ways, above ground and below, as when the fierce thousands hurried in and out,
13 intent upon the bloody shows of the arena. Nestling in some of the shadows and hollow places of
14 the walls, now, are smiths with their forges, and a few small dealers of one kind or other; and
15 there are green weeds, and leaves, and grass, upon the parapet. But little else is greatly changed.

16 When I had traversed all about it, with great interest, and had gone up to the topmost round of
17 seats, and turning from the lovely panorama closed in by the distant Alps, looked down into the
18 building, it seemed to lie before me like the inside of a prodigious* hat of plaited straw, with an
19 enormously broad brim and a shallow crown; the plaits being represented by the four-and-forty
20 rows of seats. The comparison is a homely and fantastic one, in sober remembrance and on paper,
21 but it was irresistibly suggested at the moment, nevertheless.

[...]

22 I walked through and through the town all the rest of the day, and could have walked there until
23 now, I think. In one place, there was a very pretty modern theatre, where they had just performed
24 the opera (always popular in Verona) of *Romeo and Juliet*. In another there was a collection,
25 under a colonnade*, of Greek, Roman, and Etruscan remains, presided over by an ancient man
26 who might have been an Etruscan relic himself; for he was not strong enough to open the iron
27 gate, when he had unlocked it, and had neither voice enough to be audible when he described the
28 curiosities, nor sight enough to see them: he was so very old. In another place, there was a gallery
29 of pictures: so abominably bad, that it was quite delightful to see them mouldering away. But
30 anywhere: in the churches, among the palaces, in the streets, on the bridge, or down beside the
31 river: it was always pleasant Verona, and in my remembrance always will be.

*Glossary

balustraded gallery = a type of balcony

Montagues and Capulets = the two families from Shakespeare's *Romeo and Juliet*, which is set in Verona

Amphitheatre = an open, circular building with a central space for the presentation of dramatic or sporting events surrounded by tiers of seats for spectators

subterranean = underground

prodigious = impressive, extraordinary

colonnade = a type of walkway with a row of columns supporting a roof

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 14**.

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

[4 marks]

- A. More people visit Blackpool than Greece each year.
- B. There are more holiday beds in Blackpool than there are in the whole of Portugal.
- C. Blackpool has the highest rollercoasters in Europe.
- D. More people visit Pleasure Beach than the Vatican.
- E. Pleasure Beach covers over 40 acres.
- F. The number of people going to Blackpool each year has declined by a fifth.
- G. Blackpool's tourism industry has become more successful over the past twenty years.
- H. The attractions in Blackpool are expensive and upmarket.

Q2. You need to refer to **Source A** and **Source B** for this question.

Use details from **both** sources. Write a summary of the differences between Blackpool and Verona.

[8 marks]

Q3. You now need to refer to **lines 8 to 21** in **Source B only**.

How does Dickens use language to describe his impressions of the Roman Amphitheatre?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different attitudes to the places they have visited.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. 'These days, there is no point in travelling to see the world: we can see it all on TV or on the Internet.'

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

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A: 21st century nonfiction

Article by Arthur C. Brooks, taken from *The New York Times*.

To be happier, start thinking more about your death

9th January 2016

- 1 Want a better 2016? Try thinking more about your impending demise.
- 2 Years ago on a visit to Thailand, I was surprised to learn that Buddhist monks often contemplate
3 the photos of corpses in various stages of decay. The Buddha himself recommended corpse
4 meditation. "This body, too," students were taught to say about their own bodies, "such is its
5 nature, such is its future, such its unavoidable fate."
- 6 Paradoxically, this meditation on death is intended as a key to better living. It makes disciples
7 aware of the transitory nature of their own physical lives and stimulates a realignment between
8 momentary desires and existential goals. In other words, it makes one ask, "Am I making the right
9 use of my scarce and precious life?"
- 10 In fact, most people suffer grave misalignment. In a 2004 article in the journal *Science*, a team of
11 scholars, including the Nobel Prize winner Daniel Kahneman, surveyed a group of women to
12 compare how much satisfaction they derived from their daily activities. Among voluntary
13 activities, we might expect that choices would roughly align with satisfaction. Not so. The women
14 reported deriving more satisfaction from prayer, worship and meditation than from watching
15 television. Yet the average respondent spent more than five times as long watching TV as
16 engaging in spiritual activities.
- 17 If anything, this study understates the misalignment problem. The American Time Use Survey
18 from the Bureau of Labor Statistics shows that, in 2014, the average American adult spent four
19 times longer watching television than "socializing and communicating," and 20 times longer on TV
20 than on "religious and spiritual activities." The survey did not ask about hours surfing the web, but
21 we can imagine a similar disparity.
- 22 This misalignment leads to ennui and regret. I'm reminded of a friend who was hopelessly
23 addicted to British crossword puzzles (the ones with clues that seem inscrutable to Americans,
24 such as, "The portly gentleman ate his cat, backwards"). A harmless pastime, right? My friend
25 didn't think so — he was so racked with guilt after wasting hours that he consulted a
26 psychotherapist about how to quit. (The advice: Schedule a reasonable amount of time for
27 crosswords and stop feeling guilty.)
- 28 While few people share my friend's interest, many share his anxiety. Millions have resolved to
29 waste less time in 2016 and have already failed. I imagine some readers of this article are filled
30 with self-loathing because they just wasted 10 minutes on a listicle titled "Celebrities With Terrible
31 Skin."
- 32 Some might say that this reveals our true preferences for TV and clickbait over loved ones and
33 God. But I believe it is an error in decision making. Our days tend to be an exercise in distraction.
34 We think about the past and future more than the present; we are mentally in one place and
35 physically in another. Without consciousness, we mindlessly blow the present moment on low-
36 value activities.
- 37 The secret is not simply a resolution to stop wasting time, however. It is to find a systematic way
38 to raise the scarcity of time to our consciousness.

39 Even if contemplating a corpse is a bit too much, you can still practice some of the Buddha's
40 wisdom resolving to live as if 2016 were your last year. Then remorselessly root out activities,
41 small and large, that don't pass the "last-year test."

42 There are many creative ways to practice this test. For example, if you plan a summer vacation,
43 consider what would you do for a week or two if this were your last opportunity. With whom
44 would you reconnect and spend some time? Would you settle your soul on a silent retreat, or
45 instead spend the time drunk in Cancún, Mexico?

46 If this year were your last, would you spend the next hour mindlessly checking your social media,
47 or would you read something that uplifts you instead? Would you compose a snarky comment on
48 this article, or use the time to call a friend to see how she is doing? Hey, I'm not judging here.

49 Some might think that the last-year test is impractical. As an acquaintance of mine joked, "If I had
50 one year to live, I'd run up my credit cards." In truth, he probably wouldn't. In a new paper in the
51 science journal PLOS One, two psychologists looked at the present value of money when people
52 contemplated death. One might assume that when reminded of death, people would greatly value
53 current spending over future spending. But that's not how it turned out. Considering death
54 actually made respondents *less* likely to want to blow money now than other scenarios did.

55 Will cultivating awareness of the scarcity of your time make you grim and serious? Not at all. In
56 fact, there is some evidence that contemplating death makes you funnier. Two scholars in 2013
57 published an academic paper detailing research in which they subliminally primed people to think
58 about either death or pain, and then asked them to caption cartoons. Outside raters found the
59 death-primed participants' captions to be funnier.

60 There's still time to rethink your resolutions. Forget losing weight and saving money. Those are
61 New Year's resolutions for amateurs. This year, improve your alignment, and maybe get funnier in
62 the process: Be fully alive now by meditating on your demise. Happy 2016!

Source B: 19th century literary nonfiction

Extract from a letter sent by Fyodor Dostoevsky to his brother on 22nd December 1849.

1 Brother, my precious friend! all is settled! I am sentenced to four years' hard labour in the fortress
2 (I believe, of Orenburg) and after that to serve as a private. To-day, the 22nd of December, we
3 were taken to the Semionov Drill Ground. There the sentence of death was read to all of us, we
4 were told to kiss the Cross, our swords were broken over our heads, and our last toilet was made*
5 (white shirts). Then three were tied to the pillar for execution. I was the sixth. Three at a time
6 were called out; consequently, I was in the second batch and no more than a minute was left me
7 to live. I remembered you, brother, and all yours; during the last minute you, you alone, were in
8 my mind, only then I realised how I love you, dear brother mine! I also managed to embrace
9 Plescheyev and Durov who stood close to me and to say good-bye to them. Finally the retreat was
10 sounded, and those tied to the pillar were led back, and it was announced that His Imperial
11 Majesty granted us our lives. Then the present sentences. Palm alone has been pardoned, and
12 returns with his old rank to the army.

13 I was just told, dear brother, that to-day or to-morrow we are to be sent off. I asked to see you.
14 But I was told that this was impossible; I may only write you this letter: make haste and give me a
15 reply as soon as you can. I am afraid that you may somehow have got to know of my death-
16 sentence. From the windows of the prison-van, when we were taken to the Semionov Drill
17 Ground, I saw a multitude of people; perhaps the news reached you, and you suffered for me.
18 Now you will be easier on my account. Brother! I have not become downhearted or low-spirited.
19 Life is everywhere life, life in ourselves, not in what is outside us. There will be people near me,
20 and to be a *man* among people and remain a man for ever, not to be downhearted nor to fall in
21 whatever misfortunes may befall me – this is life; this is the task of life. I have realised this. This
22 idea has entered into my flesh and into my blood. Yes, it's true! The head which was creating,
23 living with the highest life of art, which had realised and grown used to the highest needs of the
24 spirit, that head has already been cut off from my shoulders. There remains the memory and the
25 images created but not yet incarnated by me. They will lacerate me, it is true! But there remains in
26 me my heart and the same flesh and blood which can also love, and suffer, and desire, and
27 remember, and this, after all, is life. *On voit le soleil!** Now, good-bye, brother! Don't grieve for
28 me!

[...]

29 Write to me more often, write more details, more, more facts. In every letter write about all kinds
30 of family details, of trifles, don't forget. This will give me hope and life. If you knew how your
31 letters revived me here in the fortress. These last two months and a half, when it was forbidden to
32 write or receive a letter, have been very hard on me. I was ill. The fact that you did not send me
33 money now and then worried me on your account; it meant you yourself were in great need! Kiss
34 the children once again; their lovely faces do not leave my mind. Ah, that they may be happy! Be
35 happy yourself too, brother, be happy!

36 But do not grieve, for the love of God, do not grieve for me! Do believe that I am no down-
37 hearted, do remember that hope has not deserted me. In four years there will be a mitigation of
38 my fate. I shall be a private soldier, – no longer a prisoner, and remember that some time I shall
39 embrace you. I was to-day in the grip of death for three-quarters of an hour; I have lived it
40 through with that idea; I was at the last instant and now I live again!

*Glossary

our last toilet was made = we put on clothes for the last time

On voit le soleil! = We see the sun! (French)

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from lines 1 to 21.

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

[4 marks]

- A. The writer recommends that to be happy, you should think about your own death.
- B. 'Corpse meditation' is a term given to the practice of meditating in a grave.
- C. 'Corpse meditation' is intended to make you more aware of how precious life is.
- D. Daniel Kahneman won the Nobel Prize in 2004 for his study into misalignment.
- E. Misalignment is when you don't spend enough time thinking about how precious life is.
- F. Misalignment is when the time you spend doing things that give you satisfaction is less than the time you spend doing things that don't give you satisfaction.
- G. A 2014 survey found that the average American spends much more time watching TV than engaging in spiritual or religious activities.
- H. A 2014 survey found that the average American spends much more time surfing the web than socialising and communicating.

Q2. You need to refer to **Source A** and **Source B** for this question.

Use details from **both** sources. Write a summary of the differences between the two writers' experiences.

[8 marks]

Q3. You now need to refer to **Source B only**.

How does Dostoevsky use language to show how much he loves his brother?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different attitudes to life and death.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. Write a speech to deliver in a school assembly about the importance of having a healthy lifestyle.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]