

GCSE English Language Core Knowledge

Student Name:		
Target Grade:		
Personal Target:		
Topic	Grade/Level	Key Target (T-Code):
Language P1 Q5		
Language P2 Q1-4		
Language P1 Q1-4		
Language P2 Q1-5		
Language P1 Q1-5		



DRAYTON MANOR HIGH SCHOOL

Contents

English Language	2
Key Information About the Exams:.....	2
ENGLISH LANGAUGE: PLC	3
Language Paper 1 – Section A Terminology	4
Language Paper 1 Question 2	5
Language Paper 1 Question 3	7
Language Paper 1 Question 4	9
Language Paper 1: Section B – Key techniques and sentence types.....	14
Language Paper 1 Question 5	15
Language Paper 1: Practice Section A (Reading) Questions	23
Language Paper 1: Practice Section B (Writing) Questions:	40
Language Paper 2 – Section A Terminology	53
Language Paper 2 Question 2	54
Language Paper 2 Question 3	57
Language Paper 2 Question 4	60
Language paper 2: Section B – Key techniques and sentence types.....	66
Language Paper 2 Question 5	67
Language Paper 2: Practice Section A (Reading) Questions:	90
Language Paper 2: Practice Section B (Writing) Questions	100
LANGUAGE T-CODES:	101



English Language

Key Information About the Exams:

Your GCSE is made up of two exams:

Paper 1: Explorations in Creative Reading and Writing

Section A: Reading

- one literature fiction text

Section B: Writing

- descriptive or narrative writing

Assessed

- written exam: 1 hour 45 minutes
- 80 marks
- 50% of GCSE

Questions

- Reading (40 marks) (25%)– one single text
 - 1 short form question (1 x 4 marks)
 - 2 longer form questions (2 x 8 marks)
 - 1 extended question (1 x 20 marks)
- Writing (40 marks) (25%)
 - 1 extended writing question (24 marks for content, 16 marks for technical accuracy)

+

Paper 2: Writers' Viewpoints and Perspectives

Section A: Reading

- one non-fiction text and one literary non-fiction text

Section B: Writing

- Writing to present a viewpoint

Assessed

- written exam: 1 hour 45 minutes
- 80 marks
- 50% of GCSE

Questions

- Reading (40 marks) (25%)– one single text
 - 1 short form question (1 x 4 marks)
 - 2 longer form questions (1 x 8, 1 x 12 marks)
 - 1 extended question (1 x 16 marks)
- Writing (40 marks) (25%)
 - 1 extended writing question (24 marks for content, 16 marks for technical accuracy)



ENGLISH LANGUAGE: PLC

Paper 1: Explorations in creative reading and writing										
I am confident that I can...				RAG RATE: R = Red A= Amber G = Green						
Question 1	Remain focused on the question									
	Identify relevant information									
Question 2	Identify a range of relevant quotations									
	Use accurate subject terminology to identify language									
	Comment on the meaning of the quotation									
	Comment on the effect of the language choice									
Question 3	Understand the meaning of 'narrative focus'									
	Understand the meaning of 'narrative shift'									
	Identify the narrative focus at different points in the text									
	Use appropriate evidence or references to support my point									
	Comment on the effect of the narrative focus or narrative shift									
	Comment on the effect of other structural devices									
Question 4	Offer a clear point of view on the statement									
	Use a range of relevant quotations									
	Identify writer's methods – both language and structure									
	Comment on the effect of the methods									
	Link the effects of the methods back to my point of view									
	Make a range of different points to support my point of view									
Question 5	Create a plan for a narrative or descriptive task									
	Use a clear and interesting narrative structure									
	Create a well-rounded character									
	Use paragraphing clearly and effectively									
	Use transition markers to indicate changes in time, place etc.									
	Use ambitious and precise vocabulary									
	Use effective language devices									
	Use a full range of punctuation									
	Use a full range of sentence types									
	Maintain the quality of my writing throughout									

Paper 2: Writers' viewpoints and perspectives										
I am confident that I can...				RAG RATE: R = Red A= Amber G = Green						
Question 1	Identify the correct statements									
	Identify explicit and implicit information									
Question 2	Identify two points of similarity or difference (depending on question)									
	Use appropriate evidence to support my points									
	Make an accurate inference from the evidence I choose									
	Comment on the reason for the difference									
Question 3	Identify a range of relevant quotations									
	Use accurate subject terminology to identify language									
	Comment on the meaning of the quotation									
	Comment on the effect of the language choice									
Question 4	Accurately identify the viewpoint of each text									
	Consider how the viewpoint changes within each text									
	Comment on how language is used to convey viewpoint									
	Use a range of supporting evidence									
	Comment on the similarities and differences between viewpoints									
Question 5	Offer a clear and consistent viewpoint									
	Use the conventions of the text type									
	Use paragraphing clearly and effectively									
	Use transition markers to indicate changes in time, place etc.									
	Use ambitious and precise vocabulary									
	Use effective language devices									
	Use a full range of punctuation									
	Use a full range of sentence types									
	Maintain the quality of my writing throughout									



Language Paper 1 – Section A Terminology

Language (Q2 & Q4):

Irony – A contrast between what is said and what is meant.

Anthropomorphism – given something non-human the qualities of a human.

Personification – giving human qualities to something that is not human.

Hyperbole – an exaggeration

Imagery – description that creates a mental image related to any of the five-senses.

Metaphor – A direct comparison to something else.

Pathetic fallacy – giving human emotions to an inanimate object.

Structure (Q3&Q4):

Dialogue - The spoken word between characters

Motif – a recurring image or action in a piece of literature

Narrative perspective – the point of view in which we receive a story.

Foreshadowing – hinting at something that will happen later in a narrative.

Atmosphere – the overall mood created in a moment in a text.

Flashback – a moment in a text set in a time earlier than the main story

Narrative Focus – the event or moment being focused on in a narrative.

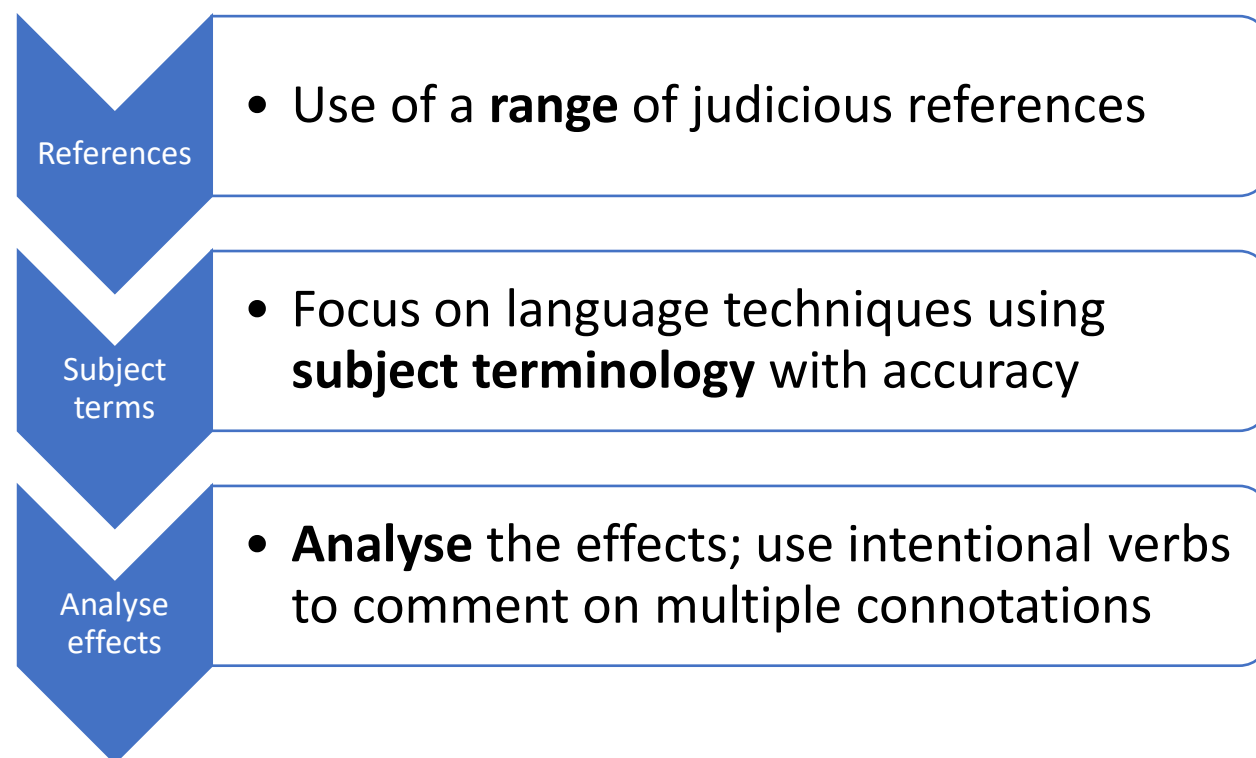
Analytical (Q2, Q3 and Q4):

Symbolism – the use of items/things to represent a wider idea.

Juxtaposition – two things close to each other that contrast

Tone – the attitude conveyed within a piece of literature.

Language Paper 1 Question 2



Mark scheme bullet points	How does the writer use language to describe the setting?
<ul style="list-style-type: none"> - Use of a range of judicious references - Subject terminology with accuracy - Analyse the effects 	<p>The writer depicts the setting as perilous and dangerous place to live; they begin by illustrating the houses on the mountain as, "massed together". This image almost personifies the homes, with the adjective phrase, "massed together" connoting the idea of the homes as huddled together. This could make them seem vulnerable, as if they are squeezed together in order to defend themselves against the forces of nature.</p> <p>Moreover, the homes are also described as, 'clinging to [the] peak', with the verb clinging further creating a tone of desperation – continuing the personification and re-emphasising danger that this location poses; even the homes seem to need to cling on for dear life. (carry this on with at least 3 more quotes analysed)</p>

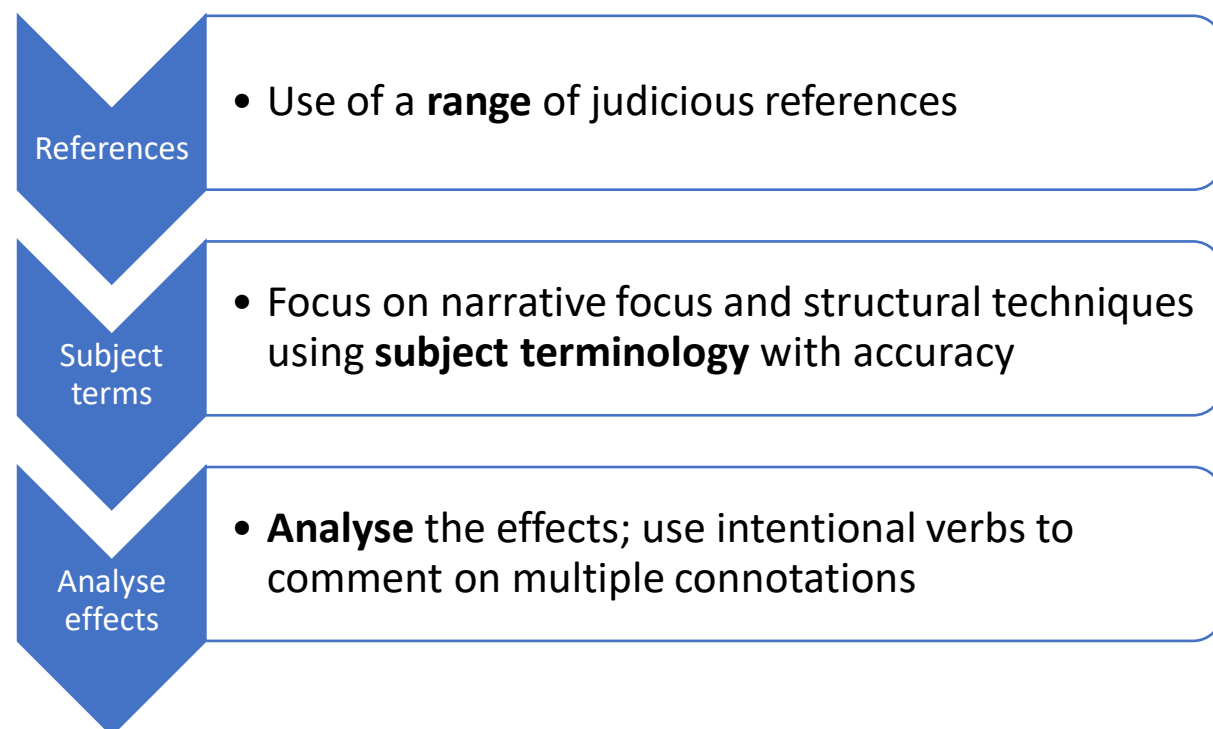


This example is roughly half the size of a complete answer.

The writer depicts the setting as perilous and dangerous place to live, they begin by illustrating the houses on the mountain as, "massed together". This image almost personifies the homes, with the adjective phrase, "massed together" connoting the idea of the homes as huddled together. This could make them seem vulnerable, as if they are squeezed together in order to defend themselves against the forces of nature. Moreover, the homes are also described as, 'clinging to [the] peak', with the verb clinging further creating a tone of desperation - continuing the personification and re-emphasising danger that this location poses, even the homes seem to need to cling on for dear life.



Language Paper 1 Question 3



Mark scheme bullet points	How does the writer use structure to interest you as a reader?
<ul style="list-style-type: none"> - Use of a range of judicious references - Subject terminology with accuracy - Analyse the effects 	<p>At the beginning of the extract, the writer focuses on the widow and the fact that she, 'lived alone with her son'. It continues to set the scene of their hometown; the town's mountainous setting creates a remote atmosphere. This is significant as it creates the impression that the widow's life is quiet and uneventful, however, this is a red-herring and is juxtaposed to the title of the novel 'Vendetta'. Moreover, as the text develops, the focus shifts to the nature in the setting, depicting the natural world in this area as dangerous and threatening. For instance, the writer talks about the wind as 'uninterrupted' and the waves 'laying waste' to the rocks. This narrative shift creates a sense of foreboding – suggesting that this remote location is not as safe as it seems. It suggests that perhaps, just as nature seems to be violent and aggressive, that life within the town may also be made up of violence and aggression. (finish by talking about the end)</p>

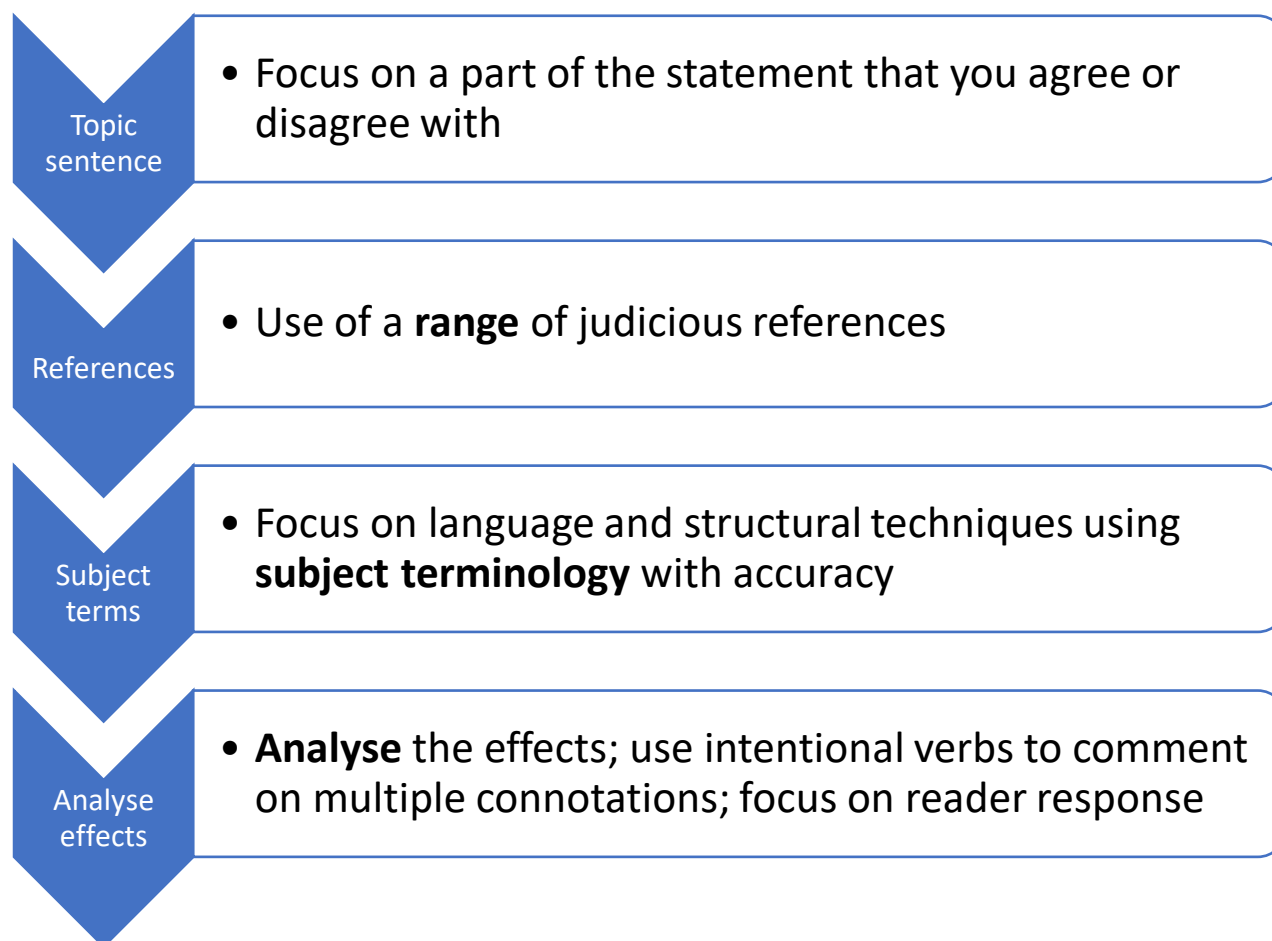


This example is roughly half the size of a complete answer.

At the beginning of the extract, the writer focuses on the widow and the fact that she, 'lived alone with her son'. It continues to set the scene of their hometown; the town's mountainous setting creates a remote atmosphere. This is significant as it creates the impression that the widow's life is quiet and uneventful, however, this is a red herring and is juxtaposed to the title of the novel 'Vendetta'. Moreover, as the text develops, the focus shifts to the nature in the setting, depicting the natural world in this area as dangerous and threatening. For instance, the writer talks about the wind as 'uninterrupted' and the waves 'laying waste' to the rocks. This narrative shift creates a sense of foreboding - suggesting that this remote location is not as safe as it seems. It suggests that perhaps, just as nature seems to be violent and aggressive, that life within the town may also be made up of violence and aggression.



Language Paper 1 Question 4



Mark scheme bullet points	A student said: "The mother is presented as both upset and angry at the death and the writer creates sympathy for her in this ending" To what extent do you agree?
<ul style="list-style-type: none"> - Direct links to statement - Use of a range of judicious references - Focus on writer's methods (language or structure) - Analyse the effects on reader with critical detail - 	<p>I agree that the mother is presented as simultaneously upset and angry at the death of her son. For instance, when she is described finding the body, the narrator comments on her reaction; she 'did not cry' and was 'motionless watching him'. The verb 'cry' is an image typically associated with overwhelming emotion and upset; therefore, the choice of focusing on her not crying urges readers to interpret her anger in this moment. It is as if, her emotional response has gone beyond feelings of upset as if she wants to portray a stoic reaction to emphasise her anger. However, the other verb 'watching' helps to convey the duality of her emotions as it is connection with passivity; making seem as though she is out of control of this situation. Additionally, the adverb her doing this 'motionless[ly]' further conveys that her lack of control has also spread to her body as well. This serves as a signal to audiences that, whilst she does feel anger, her inability to save her son also upsets her and her emotional response are stunted as a result.</p>



Moreover, as the mother continues to verbally respond to her trauma, her feelings of both anger and upset are further demonstrated. When she finally talks, she states: "Never, fear, my boy, my little baby, you shall be avenged." She even questions him: "Do you hear, this is your mother's promise." The **tone** the mothers uses to address her son is almost nostalgic, she identifies him by **infantile nouns** like 'boy' and 'baby'. This creates an image of her emotional state; **it forces audiences to understand that whilst it is her dead adult son on the floor, in her mind she still sees him as a child: and dead one at that. This is an overwhelming emotive image of upset and grief.** However, she does also demonstrate aggressive tendencies in her language, her choice to promise to 'avenge' gives off angry emotions; avenging someone is an act of violence and aggression. Furthermore, she uses a rhetorical question to her dead son, asking if he hears her. This conveys her metaphorical power in this situation, as if her anger can transcend (to go above) the bounds of life and death; as if she can actually use these emotions to communicate with her son. **Overall, it is clear that the mother's experience conveys the dual nature of grief and loss and both upsetting and infuriating.**

(this is half a response; continue with another two paragraphs focussed on the other half of the statement)



This example is roughly half the size of a complete answer.

I agree that the mother is presented as simultaneously upset and angry at the death of her son. For instance, when she is described finding the body, the narrator comments on her reaction; she 'did not cry' and was 'motionless watching him'. The verb 'cry' is an image typically associated with overwhelming emotion and upset; therefore, the choice of focusing on her not crying urges readers to interpret her anger in this moment. It is as if, her emotional response has gone beyond feelings of upset as if she wants to portray a stoic reaction to emphasise her anger. However, the other verb 'watching' helps to convey the duality of her emotions as it is connection with passivity; making seem as though she is out of control of this situation. Additionally, the adverb her doing this 'motionlessly' further conveys that her lack of control has also spread to her body as well. This serves as a signal to audiences that, whilst she does feel anger, her inability to save her son also upsets her and her emotional response are stunted as a result.



Moreover, as the mother continues to verbally respond to her trauma, her feelings of both anger and upset are further demonstrated. When she finally talks, she states: "Never, fear, my boy, my little baby, you shall be avenged." She even questions him: "Do you hear, this is your mother's promise." The tone the mother uses to address her son is almost nostalgic, she identifies him by infantile nouns like 'boy' and 'baby'. This creates an image of her emotional state, it forces audiences to understand that whilst it is her dead adult son on the floor, in her mind she still sees him as a child, and dead one at that. This is an overwhelming emotive image of upset and grief. However, she does also demonstrate aggressive tendencies in her language, her choice to promise to 'avenge' gives off angry emotions, avenging someone is an act of violence and aggression. Furthermore, she uses a rhetorical question to her dead son, asking if he hears her. This conveys her metaphorical power in this situation, as if her anger can transcend (to go above) the bounds



of life and death; as if she can actually use these emotions to communicate with her son. Overall, it is clear that the mother's experience conveys the dual nature of grief and loss and both upsetting and infuriating.



Language Paper 1: Section B – Key techniques and sentence types

DESCRIPTIVE DEVICES:

Dialogue - The spoken word between characters

Irony – A contrast between what is said and what is meant.

Juxtaposition – two things close to each other that contrast

Tone – the attitude conveyed within a piece of literature.

Anthropomorphism – given something non-human the qualities of a human.

Personification – giving human qualities to something that is not human.

Hyperbole – an exaggeration

Imagery – description that creates a mental image related to any of the five-senses.

Metaphor – A direct comparison to something else.

Motif – a recurring image or action in a piece of literature

Pathetic fallacy – giving human emotions to an inanimate object.

Symbolism – the use of items/things to represent a wider idea.

Narrative perspective – the point of view in which we receive a story.

Foreshadowing – hinting at something that will happen later in a narrative.

Atmosphere – the overall mood created in a moment in a text.

Flashback – a moment in a text set in a time earlier than the main story

SENTENCE TYPES AND GRAMMAR:

Fronted adverbials/Discourse markers – e.g. Afterwards, Perhaps, Understandably, Sometimes, Without warning

Connectives to link ideas – e.g. additionally, similarly, In contrast, Again, In addition, Furthermore, Moreover

Colons for emphasis – e.g. Dogs are not just for Christmas: dogs are for life.

Minor sentences – e.g. I mean it. *Seriously.*

Short sentences – e.g. You must act now!

Complex sentences (with semi-colons) – We see rubbish littered around the streets; we see cars idling on our streets, releasing toxic fumes.

Compound sentences (with commas or connectives) – Climate change is a huge problem but we can make a difference if we take a few simple steps. *Or* Whilst climate change is a huge problem, we can make a difference if we take a few simple steps

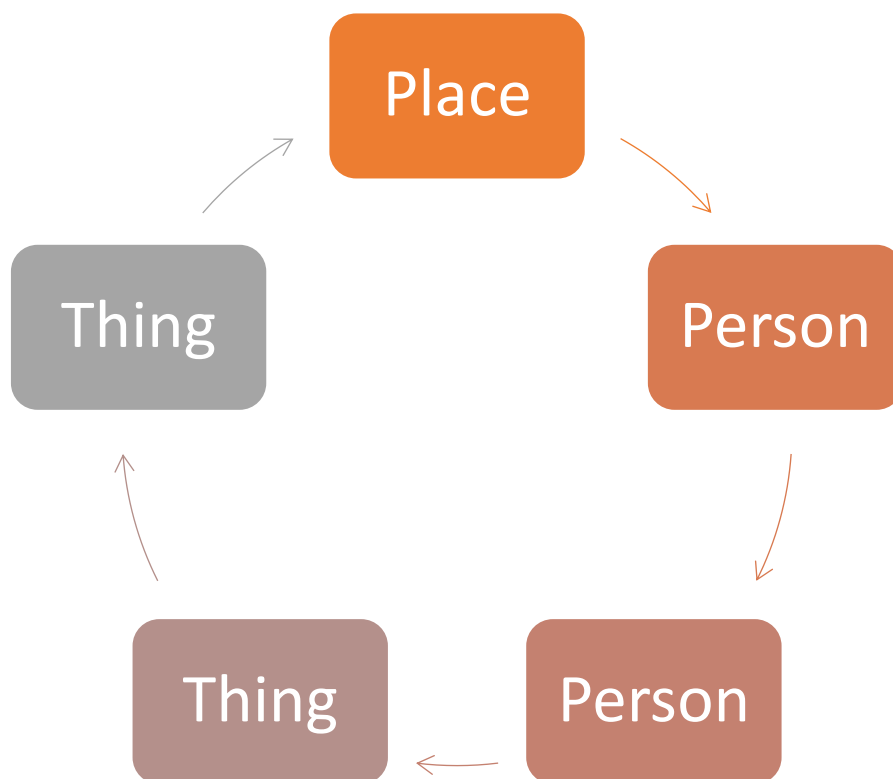
Semi-colon listing – I remember how things used to be: birds whistling and humming in the trees; children laughing and screaming in delight; people with smiles on their faces, content with just the everyday experiences of life.



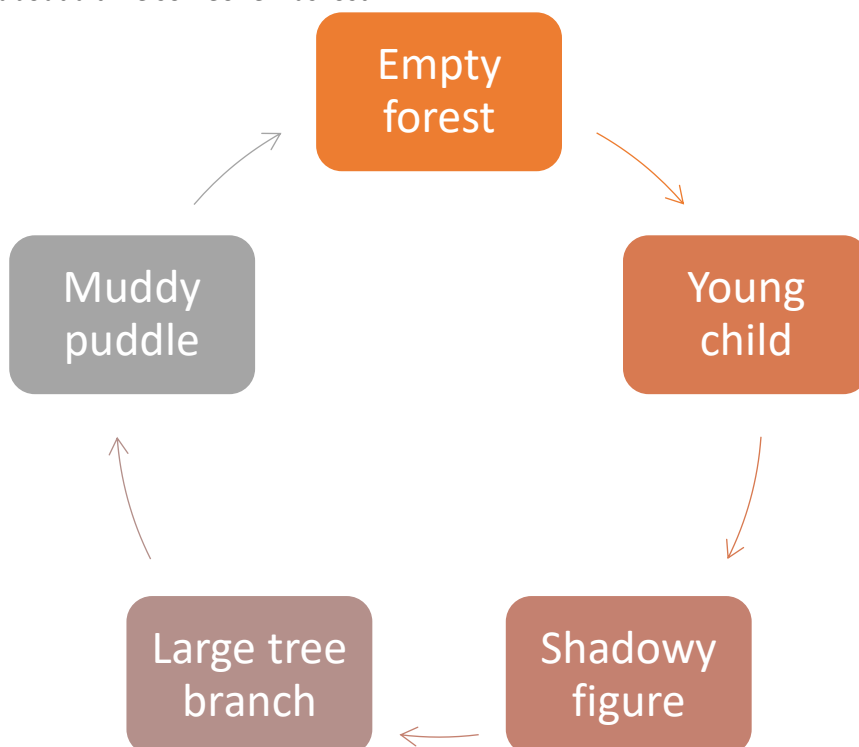
Language Paper 1 Question 5

GENERATING IDEAS

Narrative:

**FOR EXAMPLE:**

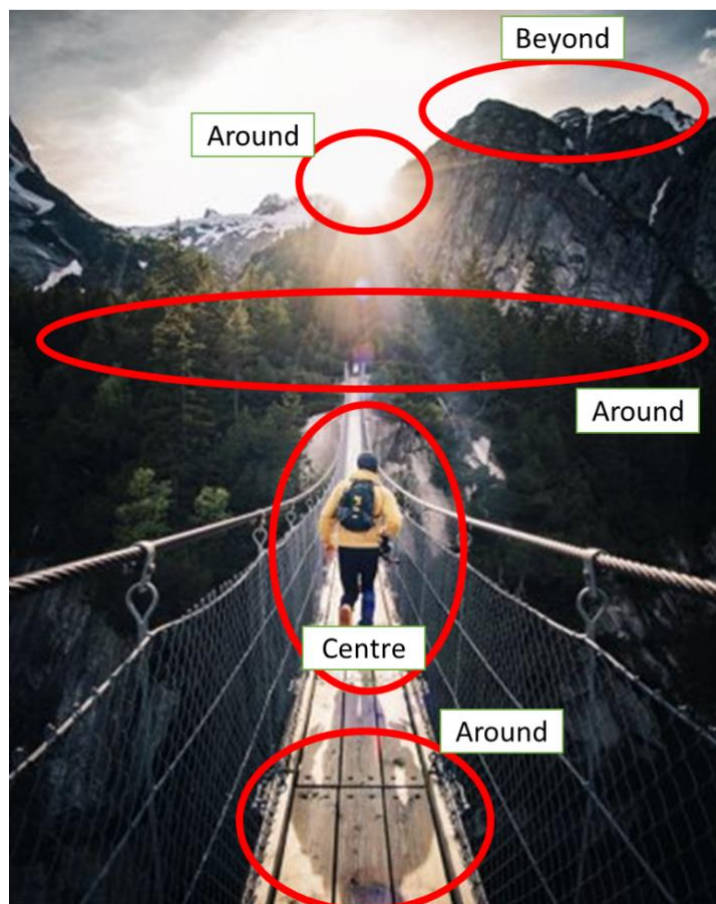
Write a story about a time someone was lost.



Description:

For example:

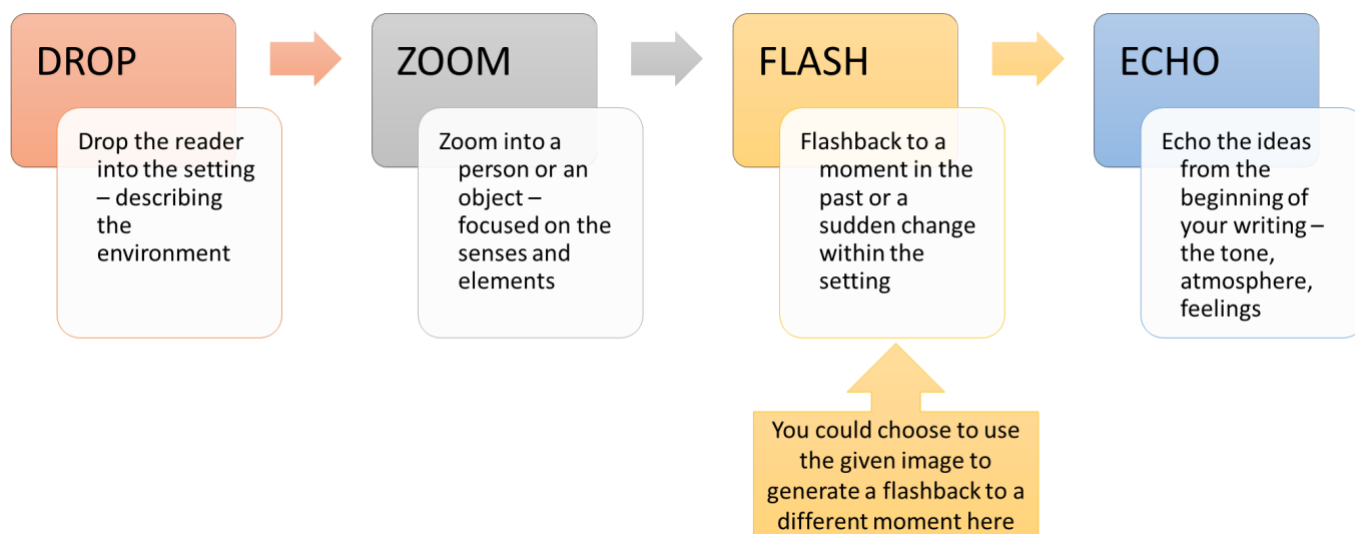
Write a description based on this image:



Centre	Around	Beyond
Choose a centre point to the image	Choose focuses around the centre to describe and zoom on	Imagine and describe what lies beyond the image



Planning out your writing structure:



Deconstruction	Write a story about a time you made a mistake.
Drop <ul style="list-style-type: none"> - <u>Open ended declarative sentence to introduce them</u> - Sophisticated vocabulary used deliberately - Specific adverbs used to describe speech - <u>Description used to add to the atmosphere</u> 	<p>'Libby excels under pressure'. At least that's what I thought. What I had been continually told all through school. Every teacher remarked on my 'poise', how there was never any test, exam, presentation that made me lose even one ounce of composure. How wrong they all were.</p> <p>Rather fitting then that the day of my biggest failure to date was on my 18th birthday – no better gift than the gift of humility; a timeless classic, if you will. In an ideal world, one would spend such a momentous day surrounded by loved ones, indulging in various revelry, popping expensive champagne, all whilst donning some sort of gregarious birthday outfit. Alas, the ideal world is but a utopia so I spent mine in Hounslow driving test centre in a remarkably less gregarious birthday outfit than I would have hoped for. That's not to do Hounslow driving centre a disservice. It was an unusually temperate day for March and under such light the driving centre didn't appear nearly as hostile as I had anticipated. That coupled with the mildly lukewarm reception from a semi-toothless receptionist lulled me into thinking the day might in fact not be totally hideous.</p> <p>'Miss Di Lorenzo!' an alarmingly monotone voice called over the tannoy, as prompt that required me to stand up and sheepishly look for my examiner. Within a few seconds I had locked eyes on the subject: <u>a middle-aged, wiry-haired woman standing atop of two adamantine legs in the most imposing 'power stance' in my short 18 years of life.</u> As she began to waddle over, she seemed far less intimidating than my first impression had let me believe and by the time she said 'we'll be in the Citroen C4 today, dear.' the tension in the car seemingly dispersed.</p>



<p>- Specific choice of adjectives and nouns to convey appropriate emotions for the character</p>	<p>With my confidence levels back up well into the realm of ‘not about to have a nervous breakdown’, I planted myself in the driver seat whilst Martha, my not-so-scary, examiner hoisted herself in passenger side. Taking exaggerated checks of each and every mirror (this was certainly not the time for surreptitious glances), I placed the key in the ignition and royally stalled the motor before Martha could give me so much as a pitying glance.</p> <p>“Shall we try that again dear?” Martha asked, followed by the aforementioned pitying glance, right on cue.</p>
<p>Zoom</p> <p>- <u>Use of listing to create a sense of pace and feelings of nostalgia</u></p>	<p>Feigning confidence, I responded with a pained smile before Martha offered a cursory nod that signalled me to resume the wheel. Hands at the 2 and 10 position. Clutch, brake, accelerate.</p> <p><u>Before long I was cruising the streets of West London – as fast as the designated speed limit would permit – with the authority and assuredness of a well-versed black cab driver.</u> A comparison that seemed rather apt given that I became acutely aware of my continued state of aging during a route that took me on a tour of memory lane: <u>the road on which I had learned to ride a bike, the church in which my older brother was married and the school playground in which many a round of ‘British bulldog’ was played.</u> But as with all daydreams, this one met an abrupt end; one that nearly catapulted dear old Martha out of her seat.</p>
<p>Flash</p> <p>- Clear discourse markers that sequence the events in the text</p>	<p>Somewhere in my nostalgic haze, I had allowed the Citroen C4 to veer slightly off-piste, resulting in something of a tete-a-tete between the front left wheel and roadside kerb. In that moment I felt every iota of my being flooded with mortification. Every learner knows that hitting the kerb is a major, one that equates to an instant fail.</p>
<p>Echo</p>	<p>So, with a deep sigh, and one more pained smile for good measure, I sought reassurance in the kind, if not condescending, eyes of Martha. And here it was, that line again.</p> <p>“Shall we try that again dear?”</p> <p>Yes dear, I suppose we should.</p>



'Libby excels under pressure'. At least that's what I thought. What I had been continually told all through school. Every teacher remarked on my 'poise', how there was never any test, exam, presentation that made me lose even one ounce of composure. How wrong they all were.

Rather fitting then that the day of my biggest failure to date was on my 18th birthday - no better gift than the gift of humility; a timeless classic, if you will. In an ideal world, one would spend such a momentous day surrounded by loved ones, indulging in various revelry, popping expensive champagne, all whilst donning some sort of gregarious birthday outfit. Alas, the ideal world is but a utopia so I spent mine in Hounslow driving test centre in a remarkably less gregarious birthday outfit than I would have hoped for. That's not to do Hounslow driving centre a disservice. It was an unusually temperate day for March and under such light the driving centre didn't appear nearly as hostile as I had anticipated. That coupled with the



mildly lukewarm reception from a semi-toothless receptionist lulled me into thinking the day might in fact not be totally hideous.

'Miss Di Lorenzo!' an alarmingly monotone voice called over the tannoy, as prompt that required me to stand up and sheepishly look for my examiner. Within a few seconds I had locked eyes on the subject: a middle-aged, wiry-haired woman standing atop of two adamantine legs in the most imposing 'power stance' in my short 18 years of life. As she began to waddle over, she seemed far less intimidating than my first impression had let me believe and by the time she said 'we'll be in the Citroen C4 today, dear.' the tension in the car seemingly dispersed.

With my confidence levels back up well into the realm of 'not about to have a nervous breakdown', I planted myself in the driver seat whilst Martha, my not-so-scary, examiner hoisted herself in passenger side. Taking exaggerated checks of each and every mirror (this was certainly not the time for



surreptitious glances), I placed the key in the ignition and royally stalled the motor before Martha could give me so much as a pitying glance.

"Shall we try that again dear?" Martha asked, followed by the aforementioned pitying glance, right on cue.

Feigning confidence, I responded with a pained smile before Martha offered a cursory nod that signalled me to resume the wheel. Hands at the 2 and 10 position. Clutch, brake, accelerate.

Before long I was cruising the streets of West London - as fast as the designated speed limit would permit - with the authority and assuredness of a well-versed black cab driver. A comparison that seemed rather apt given that I became acutely aware of my continued state of aging during a route that took me on a tour of memory lane: the road on which I had learned to ride a bike, the church in which my older brother was married and



the school playground in which many a round of 'British bulldog' was played. But as with all daydreams, this one met an abrupt end, one that nearly catapulted dear old Martha out of her seat.

Somewhere in my nostalgic haze, I had allowed the Citroen C4 to veer slightly off-piste, resulting in something of a tete-a-tete between the front left wheel and roadside kerb. In that moment I felt every iota of my being flooded with mortification. Every learner knows that hitting the kerb is a major, one that equates to an instant fail.

So, with a deep sigh, and one more pained smile for good measure, I sought reassurance in the kind, if not condescending, eyes of Martha. And here it was, that line again.

"Shall we try that again dear?"

Yes dear, I suppose we should.



Language Paper 1: Practice Section A (Reading) Questions

PAPER I MINI MOCK: A VENDETTA	
<i>Source A: The opening of a short story called 'A Vendetta' by Guy de Maupassant.</i>	
1	The widow of Paolo Saverini lived alone with her son in a poor little house on the outskirts of Bonifacio. The town, built on an outjutting part of the mountain, in places even overhanging the sea, looks across the straits, full of sandbanks, towards the southernmost coast of Sardinia. Beneath it, on the other side and almost surrounding it, is a cleft in the cliff like an immense corridor which serves as
5	a harbor, and along it the little Italian and Sardinian fishing boats come by a circuitous route between precipitous cliffs as far as the first houses, and every two weeks the old, wheezy steamer which makes the trip to Ajaccio.
10	On the white mountain the houses, massed together, makes an even whiter spot. They look like the nests of wild birds, clinging to this peak, overlooking this terrible passage, where vessels rarely venture. The wind, which blows uninterruptedly, has swept bare the forbidding coast; it drives through the narrow straits and lays waste both sides. The pale streaks of foam, clinging to the black rocks, whose countless peaks rise up out of the water, look like bits of rag floating and drifting on the surface of the sea.
15	The house of widow Saverini, clinging to the very edge of the precipice, looks out, through its three windows, over this wild and desolate picture.
	She lived there alone, with her son Antonia and their dog "Semillante," a big, thin beast, with a long rough coat, of the sheep-dog breed. The young man took her with him when out hunting.
	One night, after some kind of a quarrel, Antoine Saverini was treacherously stabbed by Nicolas Ravolati, who escaped the same evening to Sardinia.
20	When the old mother received the body of her child, which the neighbors had brought back to her, she did not cry, but she stayed there for a long time motionless, watching him. Then, stretching her wrinkled hand over the body, she promised him a vendetta. She did not wish anybody near her, and she shut herself up beside the body with the dog, which howled continuously, standing at the foot of the bed, her head stretched towards her master and her tail between her legs. She did not move any
25	more than did the mother, who, now leaning over the body with a blank stare, was weeping silently and watching it.
	The young man, lying on his back, dressed in his jacket of coarse cloth, torn at the chest, seemed to be asleep. But he had blood all over him; on his shirt, which had been torn off in order to administer the first aid; on his vest, on his trousers, on his face, on his hands. Clots of blood had hardened in his
30	beard and in his hair.
	His old mother began to talk to him. At the sound of this voice the dog quieted down.
	"Never fear, my boy, my little baby, you shall be avenged. Sleep, sleep; you shall be avenged. Do you hear? It's your mother's promise! And she always keeps her word, your mother does, you know she does."
35	Slowly she leaned over him, pressing her cold lips to his dead ones.
	Then Semillante began to howl again with a long, monotonous, penetrating, horrible howl.
	The two of them, the woman and the dog, remained there until morning.
	Antoine Saverini was buried the next day and soon his name ceased to be mentioned in Bonifacio. He had neither brothers nor cousins. No man was there to carry on the vendetta. His mother, the
40	old woman, alone pondered over it.
QUESTIONS	
Q1 - 4 MARKS - 5 MINUTES Use lines 1-7. List four things you learn about the location the story is set in.	Q4 - 20 MARKS - 25 MINUTES Use lines 16-40. A student said "The mother is presented as both upset and angry at the death, and the writer creates sympathy for her in this ending" To what extent do you agree? In your response, you could:
Q2- 8 MARKS - 10 MINUTES Use lines 8-15. How does the writer use language to describe the setting?	<ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text.
Q3- 8 MARKS - 10 MINUTES Use the whole source. How does the writer structure the text to interest you as a reader?	



PAPER I MINI MOCK: THE TERRIBLE OLD MAN	
<i>Source A: The opening of a short story called 'The Terrible Old Man' by H.P. Lovecraft (1920).</i>	
1	It was the design of Angelo Ricci and Joe Czaneck and Manuel Silva to call on the Terrible Old Man. This old man dwells all alone in a very ancient house on Water Street near the sea, and is reputed to be both exceedingly rich and exceedingly feeble; which forms a situation very attractive to men of the profession of Mr. Ricci, Czaneck, and Silva, for that profession was nothing less dignified than robbery.
5	The inhabitants of Kingsport say and think many things about the Terrible Old Man. He is, in truth, a very strange person, believed to have been a captain of East India clipper ships in his day, so old that no one can remember when he was young, and so taciturn that few know his real name. Among the gnarled trees in the front yard of his aged and neglected place he maintains a strange collection of large stones, oddly grouped and painted so that they resemble the idols in some obscure Eastern temple. This collection frightens away most of the small boys who love to taunt the Terrible Old Man about his long white hair and beard, or to break the small-paned windows of his dwelling with wicked missiles; but there are other things which frighten the older and more curious folk who sometimes steal up to the house to peer in through the dusty panes. These folk say that on a table in a bare room on the ground floor are many peculiar bottles, in each a small piece of lead suspended pendulum-wise from a string. And they say that the Terrible Old Man talks to these bottles, addressing them by such names as Jack, Scar-Face, Long Tom, Spanish Joe, Peters, and Mate Ellis.
10	Those who have watched the tall, lean, Terrible Old Man in these peculiar conversations, do not watch him again. But Angelo Ricci and Joe Czaneck and Manuel Silva saw in the Terrible Old Man merely a tottering, almost helpless grey-beard, who could not walk without the aid of his knotted cane, and whose thin, weak hands shook pitifully. They were really quite sorry in their way for the lonely, unpopular old fellow, whom everybody shunned, and at whom all the dogs barked singularly. But business is business, and to a robber whose soul is in his profession, there is a lure and a challenge about a very old and very feeble man who has no account at the bank, and who pays for his few necessities at the village store with Spanish gold and silver minted two centuries ago.
15	Mr Ricci, Czaneck, and Silva selected the night of April 11th for their call. Mr. Ricci and Mr. Silva were to interview the poor old gentleman, whilst Mr. Czaneck waited for them and their presumable metallic burden with a covered motor-car in Ship Street, by the gate in the tall rear wall of their hosts grounds.
20	As prearranged, the three adventurers started out separately in order to prevent any evil-minded suspicions afterward. Mr Ricci and Mr Silva met in Water Street by the old man's front gate, and although they did not like the way the moon shone down upon the painted stones through the budding branches of the gnarled trees, they had more important things to think about than mere idle superstition. They feared it might be unpleasant work making the Terrible Old Man loquacious ¹ concerning his hoarded gold and silver, for aged sea-captains are notably stubborn. Still, he was very old and very feeble, and there were two visitors. Mr Ricci and Mr Silva were experienced in the art of making unwilling persons voluble ² , and the screams of a weak and exceptionally venerable ³ man can be easily muffled. So they moved up to the one lighted window and heard the Terrible Old Man talking childishly to his bottles with pendulums. Then they donned masks and knocked politely at the weather-stained oaken door.
25	1 – loquacious: talkative, chatty. 2 – venerable: respected, honoured
30	
35	
39	
QUESTIONS	
Q1 – 4 MARKS – 5 MINUTES Use lines 1-4. List four things you learn about the 'Terrible Old Man'.	Q4 – 20 MARKS – 25 MINUTES Use lines 17-39. A student said "Although the robbers seem like villains and the old man is the victim, it feels like something unexpected is going to happen." To what extent do you agree? In your response, you could:
Q2 – 8 MARKS – 10 MINUTES Using lines 5-16. How does the writer use language to the 'Terrible Old Man' and his house?	<ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text.
Q3 – 8 MARKS – 10 MINUTES Use the whole source. How does the writer structure the text to interest you as a reader?	



PAPER 1 MINI MOCK: ONE SUMMER NIGHT

Source A: A short story titled 'One Summer Night' by Ambrose Bierce written in 1893.

1	The fact that Henry Armstrong was buried did not seem to him to prove that he was dead: he had always been a hard man to convince. That he really was buried, the testimony of his senses compelled him to admit. His posture – flat upon his back, with his hands crossed upon his stomach and tied with something that he easily broke without profitably altering the situation – the strict
5	confinement of his entire person, the black darkness and profound silence, made a body of evidence impossible to controvert and he accepted it without cavil. But dead – no; he was only very, very ill. He had, withal, the invalid's apathy ¹ and did not greatly concern himself about the uncommon fate that had been allotted to him. No philosopher was he – just a plain, commonplace person gifted, for the time being, with a pathological ² indifference: the organ that he feared consequences with was torpid ³ . So, with no particular apprehension for his immediate future, he fell asleep and all was peace with Henry Armstrong.
10	But something was going on overhead. It was a dark summer night, shot through with infrequent shimmers of lightning silently firing a cloud lying low in the west and portending ⁴ a storm. These brief, stammering illuminations brought out with ghastly distinctness the monuments and headstones of the cemetery and seemed to set them dancing. It was not a night in which any credible witness was likely to be straying about a cemetery, so the three men who were there, digging into the grave of Henry Armstrong, felt reasonably secure.
15	Two of them were young students from a medical college a few miles away; the third was a gigantic man known as Jess. For many years Jess had been employed about the cemetery as a man-of-all-work and it was his favourite pastime that he knew 'every soul in the place.' From the nature of what he was now doing it was inferable that the place was not so populous as its register may have shown it to be. Outside the wall, at the part of the grounds farthest from the public road, were a horse and a light wagon, waiting.
20	The work of excavation was not difficult: the earth with which the grave had been loosely filled a few hours before offered little resistance and was soon thrown out. Removal of the casket from its box was less easy, but it was taken out, for it was a perquisite ⁵ of Jess, who carefully unscrewed the cover and laid it aside, exposing the body in black trousers and white shirt. At that instant the air sprang to flame, a cracking shock of thunder shook the stunned world and Henry Armstrong tranquilly sat up. With inarticulate cries the men fled in terror, each in a different direction. For nothing on earth could
25	two of them have been persuaded to return. But Jess was of another breed. In the grey of the morning the two students, pallid and haggard from anxiety and with the terror of their adventure still beating tumultuously in their blood, met at the medical college. 'You saw it?' cried one. 'God! yes – what are we to do?'
30	They went around to the rear of the building, where they saw a horse, attached to a light wagon, hitched to a gatepost near the door of the dissecting-room. Mechanically they entered the room. On a bench in the obscurity sat Jess. He rose, grinning, all eyes and teeth. 'I'm waiting for my pay,' he said. Stretched naked on a long table lay the body of Henry Armstrong, the head defiled with blood and
35	clay from a blow with a spade.
39	1 apathy: indifference, boredom. 2 pathological: illogical, obsessive 3 torpid: inactive, lifeless 4 portending: foretelling, signalling 5 perquisite: benefit, strong point

QUESTIONS

<p>Q1 – 4 MARKS – 5 MINUTES Use lines 1-7. List four things you learn about Henry.</p>	<p>Q4 – 20 MARKS – 25 MINUTES Use lines 17-39. A student said "Although we are scared of the creepy and tense atmosphere, I think the ending is actually very unexpected" To what extent do you agree? In your response, you could:</p> <ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text.
<p>Q2 – 8 MARKS – 10 MINUTES Using lines 12-17. How does the writer use language to describe the setting?</p>	
<p>Q3 – 8 MARKS – 10 MINUTES Use the whole source. How does the writer structure the text to interest you as a reader?</p>	



PAPER 1 MINI MOCK: THE SPLENDID CANNIBALS

Source A: The opening of a short story titled 'The Splendid Cannibals' by Ransom Riggs written in 2016.

1	The peculiars in the village of Swampmuck lived very modestly. They were farmers, and though they didn't own fancy things and lived in flimsy houses made of reeds, they were healthy and joyful and wanted for little. Food grew bountifully in their gardens, clean water ran in the streams, and even their humble homes seemed like luxuries because the weather in Swampmuck was so fair, and the
5	villagers were so devoted to their work that many, after a long day of mucking, would simply lie down and sleep in their swamps.
	Harvest was their favourite time of year. Working round the clock, they gathered the best weeds that had grown in the swamp that season, bundled them onto donkey carts, and drove their bounty to the market town of Chipping Whippet, a five days' ride, to sell what they could. It was difficult work. The
10	swampweed was rough and tore their hands. The donkeys were ill-tempered and liked to bite. The road to market was pitted with holes and plagued by thieves. There were often grievous accidents, such as when Farmer Pullman, in a fit of overzealous harvesting, accidentally scythed off his neighbor's leg. The neighbor, Farmer Hayworth, was understandably upset, but the villagers were such agreeable people that all was soon forgiven.
15	That very year, just after the festival had ended and the villagers were about to return to their toil in the swamps, three visitors arrived. Swampmuck rarely had visitors of any kind, as it was not the sort of place people wanted to visit, and it had certainly never had visitors like these: two men and a lady dressed head to toe in lush brocaded silk, riding on the backs of three fine Arabian horses. But though the visitors were obviously rich, they looked emaciated and swayed weakly in their bejeweled saddles.
20	The villagers gathered around them curiously, marveling at their beautiful clothes and horses. "We're on a journey to the coast of Meek," explained one of the visitors, a man who seemed to be the only one strong enough to speak. "We were accosted by bandits some weeks ago, and, though we were able to outrun them, we got badly lost. We've been turning circles ever since."
25	"You're nowhere near the Roman Road," said Farmer Sally. "Or the coast of Meek," "We'll never make it," the man said darkly. At that, the silk-robed lady slumped in her saddle and fell to the ground. The villagers, moved to compassion despite their concerns about disease, brought the fallen lady and her companions into the nearest house.
	"Give them space!" said Farmer Pullman. "They're exhausted; they need rest!"
	"No, they need a doctor!" said Farmer Sally.
30	"We aren't sick," the man said. "We're hungry. Our supplies ran out over a week ago, and we haven't had a bite to eat since then." Farmer Sally wondered why such wealthy people hadn't simply bought food from fellow travellers on the road, but she was too polite to ask. Instead, she ordered some village boys to run and fetch bowls— but when it was laid before the visitors, they turned the food away. "I don't mean to be rude," said the man, "but we can't eat this."
35	"I know it's a humble spread," said Farmer Sally, "but it's all we have."
	"It isn't that," the man said. "Grains, vegetables, animal meat — our bodies simply can't process them. And if we force ourselves to eat, it will only make us weaker."
	The villagers were confused. "If you can't eat grains, vegetables, or animals," asked Farmer Pullman, "then what can you eat?"
	"People," the man replied.

QUESTIONS

Q1 - 4 MARKS - 5 MINUTES

Use lines 1-6.

List four things you learn about the villagers.

Q2- 8 MARKS - 10 MINUTES

Using lines 7-14.

How does the writer use language to describe the villager's work?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 16-40.

A student said "The arrival of the visitors seems exciting and unusual for the villagers, but the writer makes us think that something strange is going to happen"

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



PAPER 1 MINI MOCK: THE WHISPERS	
<i>Source A: The opening of a novel called 'The Whispers' by Greg Howard, published in 2019</i>	
1	There once was a boy who heard the Whispers. He heard them late in the day as the lazy sun dipped below the treetops and the woods behind his house came alive with the magic of twilight. The voices came to him so gently he thought it might be the wind, or the first trickle of summer rain. But as time passed, the voices grew louder and the boy
5	was sure they were calling his name. So he followed them. The Whispers led the boy to a clearing deep in the woods where a rotted old tree stump sat in the centre and fallen leaves covered the ground like crunchy brown carpet. The boy stood next to the stump, waited, and listened. He couldn't see the Whispers, but he knew they were there. Their wispy voices surrounded him, ticking the rims of his ears and filling every darkened shadow of the forest.
10	After waiting patiently for quite some time, the Whispers' garbled words finally began to make sense to the boy, and they told him things. The Whispers knew everything – all the secrets of the universe. They told the boy what colour the moon was up so close and how many miles of ocean covered the Earth. They even told him how long he would live – 26, 332 days. The boy was pleased, because that sounded like a good long time to him. But as they continued to whisper knowledge into his ear, they never showed themselves to the boy. He only caught glimpses from the corner of his eye of their faint bluish glow fading in and out around him. He so badly wanted to see them, to know what kind of creatures they were. How big were they? Or how tiny? Were they thin, fat, or hairy? Were they made of skin and bones like him, or of dark tree bark, or leaves, or dirt? Or something else entirely?
15	The Whispers told the boy that if he brought them tributes, they would give him his heart's desires. The boy wasn't sure what a tribute was and he didn't want very much anyway. He could hardly call them heart's desires. Maybe a new pair of sneakers so the kids at school wouldn't tease him about his raggedy old ones. Maybe a better job for his father so he wouldn't worry so much about money. And he would love to see his mother worry so much about money. And he would love to see his mother smile again, something she rarely did anymore. But he guessed what he really wanted was to see the Whispers with his very own eyes.
20	One day, as the boy's mother made a batch of her special blackberry jam, he asked her what a tribute was. She thought about it a moment and finally told him that a tribute was like a gift to show respect. The boy eyed his mother's handiwork spread over the kitchen table. Everyone loved her jam. When she took it to the local farmers market, she always sold out. And her blackberry jam was his personal favourite. He was sure it would make an excellent tribute for the Whispers. When his mother left the room, the boy took one of the jars from the same and hid it under his bed.
25	The following afternoon, as the sun was setting, he went back to the clearing in the woods with the jam tucked under his arms. He left it sitting on the rotted old tree stump for the Whispers. Satisfied with his tribute, the boy poked his heart's desires aloud and then hurried home as not to scare the Whispers away.
30	When the boy's father got home from work that evening, his mood was lighter than usual and the lines of worry had completely vanished from his face. He told the family that he's received a promotion at work and tomorrow the boy's mother could take him shopping to buy him new clothes and shoes for school. This news made his mother smile. The boy was amazed that he'd received three of his heart's desires with only one jar of jam.
35	
40	
QUESTIONS	
Q1 - 4 MARKS - 5 MINUTES Use lines 1-5. List four things you learn about the Whispers	Q4 - 20 MARKS - 25 MINUTES Use lines 11-40. A student said "The writer makes us feel intrigued, like the boy, as to what the Whispers are, but we are also worried and uneasy about them." To what extent do you agree? In your response, you could:
Q2- 8 MARKS - 10 MINUTES Use lines 6-10. How does the writer use language to describe the setting?	<ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text.
Q3- 8 MARKS - 10 MINUTES Use the whole source. How does the writer structure the text to interest you as a reader?	



PAPER 1 MINI MOCK: A POLAROID OF PEGGY

Source A: The opening of a novel, 'A Polaroid of Peggy', published in 2015.

1	Peggy and I wandered back down Fifth Avenue with the rest of the crowd dribbling out of the Robert Palmer concert that had just reached its exhausted finale in Central Park. It was part of the annual Dr Pepper Central Park Music Festival and whatever Robert Palmer may have thought, I, for one, was extremely grateful for their sponsorship, because it was one of those unbearable summer
5	nights in Manhattan – very late summer, it was already September – when the humidity is a thousand per cent and even the most refined of ladies glistens buckets. We grabbed the ice-cold cans that were being handed out as we left the arena and not just because they were free. On a night like that, an ice-cold anything is a lifeline. With my de rigueur denim jacket slung over my shoulder – don't know why I'd bought it, far too hot to wear, but once a fashionista always a fashionista, I suppose – I tossed back
10	my head and drained the lot. ‘You like this stuff?’ asked Peggy. ‘Actually, I’ve never had it before. We don’t get it in England.’ ‘We don’t get it here either,’ said Peggy. ‘I mean, we do, but I don’t know anyone who ever, like, gets it.’ ‘Somebody must,’ I said. ‘Yup. Somebody must. I guess somebody must.’
15	Yes, you’re right. An utterly unremarkable, nothingy, so-what exchange and yet, for me, intoxicating. It was the rhythm of Peggy’s voice that I swooned over. The little staccato bursts, the subtlety of inflections, the bone dry delivery. It was pure essence of New York. Not the On the Waterfront, Hell’s Kitchen, Hey-Youse-Gimme-A-Cawfee Noo Yawk. But something else; sharp, smart, sassy, seductive. Yes, all those clichés that, when put together, beget another whole alliterating string of them: Manhattan, Martinis, Madison Avenue. It was all there in Peggy’s voice, every time she
20	spoke. So maybe you’re thinking it was the idea of Peggy that I was so infatuated with. That any pretty uptown girl might have done just as well. It’s a legitimate debating point, and I will admit that maybe there’s the tiniest scintilla of truth that I was, indeed, in love with the idea of a girl like Peggy. After all, I was, with one or two minor caveats, in love with everything ‘New York’. But inside Peggy’s New York
25	wrapper was someone who rang so many bells for me, I would have become every bit as besotted with her if she’d come from Nanking or Narnia.
30	I had the not very original idea – still do – that love is a wavelength thing. It’s just a question of finding someone who is on the same one as you. Nobody that I have ever met – not before nor since – received my signal and sent back hers so clearly, with so little interference, as Peggy. No moody dropout. No emotional static. It was, for those few short months, such an unburdening relief to find someone to whom I could get through and who came through to me. As I had had so little real hope of finding someone like that – never got remotely close to it before so why should I ever? – I was simply
35	amazed. And even more amazing was Peggy’s often given and never solicited – well, only very rarely solicited – assurance that the feeling was entirely mutual. There was Peggy in this relationship, there was me, and for the first, and perhaps only, time in my life, there was a real, almost tangible ‘us’, the sum that was greater than the parts.
38	So, given all this, how on earth had we managed to get ourselves into a situation where tonight would be our last?

QUESTIONS

Q1 – 4 MARKS – 5 MINUTES

Use lines 1-4.

List four things you learn about the setting.

Q2– 8 MARKS – 10 MINUTES

Using lines 11-20. How does the writer use language to describe the narrator’s view of Peggy’s speech?

Q3– 8 MARKS – 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 – 20 MARKS – 25 MINUTES

Use lines 21-38.

A student said “The writer wants us to realise how in love the narrator is, so that it is unexpected and upsetting that the relationship does not last.”

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



PAPER 1 MINI MOCK: THE GOLDEN DAY

Source A: The opening of a novel called 'The Golden Day' by Ursula Dubosarsky, published in 2013

1	The year began with the hanging of one man and ended with the drowning of another. But every year people die and their ghosts roam in the public gardens, hiding behind the gray, dark statues like wild cats, their tiny footsteps and secret breathing muffled by the sound of falling water in the fountains and the quiet ponds.
5	"Today, girls," said Miss Renshaw, "we shall go out into the beautiful garden and think about death."
	The little girls sat in rows as the bell for morning classes tolled. Their teacher paused gravely. They gazed up at her, their striped ties neat around their necks, their hair combed. "I have to tell you that something barbaric has happened today," said Miss Renshaw in a low, intent voice. "At eight o'clock
10	this morning, a man was hanged."
	Hanged! Miss Renshaw had a folded newspaper in her hand. She hit it against the blackboard. The dust rose, and the little girls jumped in their seats.
	"In Melbourne!"
15	In Melbourne! They did not really even know where Melbourne was. Melbourne was like a far-off Italian city to them; it was Florence or Venice, a southern city of gold and flowers. But now they knew that it was cruel and shadowy, filled with murderers and criminals and state assassins. In Melbourne there was a prison with a high wall, and behind it in a courtyard stood a gallows, and a man named Ronald Ryan had been hanged at eight o'clock that morning.
20	Hanged . . . Who knew what else went on in Melbourne? That's what Cubby said. But Icara, who had been to Melbourne with her father on a train that took all night, shook her head. "It's not like that," she said. "It's just like here, only there aren't so many palm trees."
	Trust Icara to notice something peculiar like palm trees when people are being cut down on the street and carried away and hanged, thought Cubby.
25	Miss Renshaw beckoned at the little girls to leave their seats and come forward. They gathered around her, their long white socks pulled up to their knees.
	"What did he do, Miss Renshaw?" asked Bethany, the smallest girl in the class. She had small legs and small hands and a very small head. But her eyes were luminously large. "The man who was hanged?"
30	"We won't worry about that now," said Miss Renshaw, avoiding Bethany's alarming stare. "Whatever he did, I ask you, is it right to take a man and hang him, coldly, at eight o'clock in the morning?"
	It did seem a particularly wicked thing to do, the little girls agreed, especially in the morning, on such a warm and lovely day, when everything in it was so alive. Better to hang a person at night, when it was already sad and dark.
35	Miss Renshaw banged the newspaper again, on the desk this time. The little girls huddled backward.
	"So today, girls, we will go outside into the beautiful garden and think about death."
39	Miss Renshaw was nuts — that's what Cubby's mother said. "Still, you've got to do what she says, Cubby. Remember, she's the teacher."

QUESTIONS

Q1 - 4 MARKS - 5 MINUTES

Use lines 7-13.

List four things you learn about the girls.

Q2- 8 MARKS - 10 MINUTES

Using lines 14-20. How does the writer use language to describe the children's view of Melbourne?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 21-38.

A student said "The writer presents the group of girls as naïve and young at this point, which makes the teacher's anger seem really strange."

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



PAPER 1 MINI MOCK: ROOFTOPPERS

Source A: The opening of a novel called 'Rooftoppers' by Katherine Rundell, written in 2013

1	ON THE MORNING OF ITS FIRST BIRTHDAY, a baby was found floating in a cello case in the middle of the English Channel.
5	It was the only living thing for miles. Just the baby, and some dining room chairs, and the tip of a ship disappearing into the ocean. There had been music in the dining hall, and it was music so loud and so good that nobody had noticed the water flooding in over the carpet. The violins went on sawing for some time after the screaming had begun. Sometimes the shriek of a passenger would duet with a high C.
10	The baby was found wrapped for warmth in the musical score of a Beethoven symphony. It had drifted almost a mile from the ship, and was the last to be rescued. The man who lifted it into the rescue boat was a fellow passenger, and a scholar. It is a scholar's job to notice things. He noticed that it was a girl, with hair the color of lightning, and the smile of a shy person.
15	Think of nighttime with a speaking voice. Or think how moonlight might talk, or think of ink, if ink had vocal cords. Give those things a narrow aristocratic face with hooked eyebrows, and long arms and legs, and that is what the baby saw as she was lifted out of her cello case and up into safety. His name was Charles Maxim, and he determined, as he held her in his large hands—at arm's length, as he would a leaky flowerpot—that he would keep her.
20	The baby was almost certainly one year old. They knew this because of the red rosette pinned to her front, which read, 1!
25	"Or rather," said Charles Maxim, "the child is either one year old or she has come first in a competition. I believe babies are rarely keen participants in competitive sport. Shall we therefore assume it is the former?" The girl held on to his earlobe with a grubby finger and thumb. "Happy birthday, my child," he said.
30	Charles did not only give the baby a birthday. He also gave her a name. He chose Sophie, on that first day, on the grounds that nobody could possibly object to it. "Your day has been dramatic and extraordinary enough, child," he said. "It might be best to have the most ordinary name available. You can be Mary, or Betty, or Sophie. Or, at a stretch, Mildred. Your choice." Sophie had smiled when he'd said "Sophie," so Sophie it was. Then he fetched his coat, and folded her up in it, and took her home in a carriage. It rained a little, but it did not worry either of them. Charles did not generally notice the weather, and Sophie had already survived a lot of water that day.
35	Charles had never really known a child before. He told Sophie as much on the way home: "I do, I'm afraid, understand books far more readily than I understand people. Books are so easy to get along with." The carriage ride took four hours; Charles held Sophie on the very edge of his knee and told her about himself, as though she were an acquaintance at a tea party. He was thirty-six years old, and six foot three. He spoke English to people and French to cats, and Latin to the birds. He had once nearly killed himself trying to read and ride a horse at the same time. "But I will be more careful," he said, "now that there is you, little cello child." Charles's home was beautiful, but it was not safe; it was all staircases and slippery floorboards and sharp corners. "I'll buy some smaller chairs," he said. "And we'll have thick red carpets! Although—how does one go about acquiring carpets? I don't suppose you know, Sophie?"
40	Unsurprisingly, Sophie did not answer. She was too young to talk, and she was asleep.

QUESTIONS

Q1 - 4 MARKS - 5 MINUTES

Use lines 1-9.

List four things you learn about the baby.

Q2- 8 MARKS - 10 MINUTES

Using lines 10-22.

How does the writer use language to describe Charles Maxim?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 23-40.

A student said "Although the character of Charles seems unusual and an unlikely person to take in a young child, the writer makes him seem kind and caring"

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



PAPER 1 MINI MOCK: A GREYHOUND OF A GIRL	
<i>Source A: The opening of a novel 'A Greyhound of a Girl' written by Roddy Doyle and published in 2012.</i>	
1	Mary O'Hara was walking up her street, to the house she lived in with her parents and her brothers. The street was long, straight, and quite steep, and there were huge old chestnut trees growing all along both sides. It was raining, but Mary wasn't getting very wet, because the leaves and branches were like a roof above her. Anyway, rain and getting wet were things that worried adults, but not Mary
5	- or anyone else under the age of twenty-one. Mary was twelve. She'd be twelve for another eight months. Then she'd be what she already felt she was - a teenager.
	She came home at the same time most days, and she usually came home with her best friend, Ava. But today was different, because Ava wasn't with Mary. Ava had moved to another part of Dublin the day before, with her family.
10	As the car moved slowly up the street, they'd seen Mary wave, and run into her house. They might have heard the front door slam. They might have heard Mary's feet charging up the stairs, and the springs under Mary's mattress groan when she fell facedown on the bed. They probably didn't hear her crying, and they definitely didn't hear the softer sound of the bedsprings a little later when Mary realized that, although she was heartbroken, she was also starving. So she got up and went
15	downstairs to the kitchen and ate until her face was stiff.
	Today, Mary walked alone, up the hill. She was nearly home. There were just a few houses left before she got to hers. There was a gap between the trees for a while, so the raindrops fell on her. But she didn't notice them, or care.
20	Someone had once told her that people who'd had their leg cut off still felt the leg, even a long time after they'd lost it. They felt an itch and went to scratch, and remembered that there was no leg there. That was how Mary felt. She felt Ava walking beside her. She knew she wasn't, but she looked anyway - and that made it worse.
25	Mary knew: Ava was somewhere else in Dublin, only seven kilometers away. But if she'd been acting in a film or a play and she was told she had to cry, she'd have thought of Ava and crying would have been easy. Feeling angry and looking angry would have been easy too. Mary couldn't understand why people moved house. It was stupid. And she couldn't understand why parents - Ava's parents - said no when two friends - Mary and Ava - asked if it was okay if one of them - Ava - didn't move but, instead, lived with the other friend - Mary.
30	"You won't have to feed her if she lives with us," Mary had told Ava's mother the day before they'd moved. "It'll, like, save you a fortune."
	"No."
	"Especially with the recession and that."
	"No."
35	"Why not?" Ava asked.
	"Because you're our daughter and we love you."
	"Then do the noble thing and let her stay," said Mary.
	"If you, like, really, really love her. It's not funny."
	"I know," said Ava's mother. "It's just so sweet."
40	Which was exactly the sort of stupid thing that adults said. They saw two best friends clinging to each other, wanting to die rather than be separated - and they said it was sweet.
	"I suppose you think war and starvation are sweet too, like, do you?" said Mary.
	"You're being a little bit rude, Mary," said Ava's mother. "Whatever," said Mary.
	She stood at Ava's front door. Then she tried to slam it. But she couldn't. There was a thick rug in the hall, and it seemed to grab the bottom of the door. So she'd shouted it instead.
Q1 - 4 MARKS - 5 MINUTES Use lines 1-9. List four things you learn about Mary O'Hara.	
Q2- 8 MARKS - 10 MINUTES Using lines 10-22. How does the writer use language to describe Mary's reaction to her friend leaving?	
Q3- 8 MARKS - 10 MINUTES Use the whole source. How does the writer structure the text to interest you as a reader?	
Q4 - 20 MARKS - 25 MINUTES Use lines 23-39. A student said "The writer makes us feel sorry for Mary, and her anger and frustration seems justified to the reader" To what extent do you agree? In your response, you could: <ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text. 	



PAPER 1 MINI MOCK: SPLENDORS AND GLOOMS

Source A: The opening of a novel titled 'Splendors and Glooms' by Laura A Schlitz, first published in 2012.

1	Clara came awake in an instant. She sat up in bed, tingling with the knowledge that it was her birthday. On this very day, the puppet master Grisini would perform at her birthday party. If all went well, she would have tea with Grisini's children.
5	The room was dim. The curtains were drawn tight against the November chill. Clara gazed at them intently. If it was very foggy, Professor Grisini might not come. Everything would be ruined; her twelfth birthday would be like all the others, with a trip to Kensal Green in the morning and presents in the afternoon. Clara loved presents, but she dreaded the ceremony of opening them. It was ill-bred to show too much excitement, but if she wasn't grateful enough, she ran the risk of hurting her mother's feelings. Clara thrust the thought aside. This year she would do everything exactly right.
10	She flung back the coverlet and tiptoed across the nursery floor, noiseless as a thief. If anyone came in, she would be scolded for walking barefoot.
15	She reached the window and slipped her hand between the curtains. There were two sets between herself and the outside world: claret-colored velvet on top, frilled muslin next to the glass. The muslin was sooty from the London fogs; though the windows fit tightly, the fog always found its way in. Clara leaned forward and peered through the peephole she had made. Her face lit up.
20	The view that greeted her was dismal enough. The trees in the square had shed their leaves, and the city was dark with grime. But the sky was white, not gray; there was even a wisp of blue sky between two clouds. It was a rare clear day. Professor Grisini would surely come.
25	Clara let the curtains fall back together and turned her back to the window. She padded past her sisters' dollhouse and her brother's rocking horse, which she was not supposed to touch. Close to the toy cupboard hung her birthday dress. It was covered with an old sheet so that it would stay clean, but she could see the shape of it, with its puffed sleeves and billowing skirt. It was a beautiful dress, but childish; next year, when she was thirteen, she would wear longer skirts and a whalebone corset.
30	Clara wasn't looking forward to that. Her present clothes were constrictive enough.
35	Footsteps were coming up the back stair. It was Agnes, the housemaid. In an instant Clara was back in bed. She hoisted the blankets to her shoulder and shut her eyes.
40	The door opened. Agnes set a pitcher of hot water on the washstand and went to stir the fire. "Wake up, Miss Clara."
	Clara sat up, blinking. She could not have said why she felt she needed to hide the fact that she was awake. Her secrecy was chronic and instinctive. She put her hand over her mouth as if to stifle a yawn. "Good morning, Agnes."
	"Good morning, miss."
	"Agnes, I'm twelve." The words came out in a joyful rush. "I'm twelve years old today."
	Agnes knew it. No one in the Wintermute household had been allowed to forget that November the sixth was Clara's birthday. The servants had cleaned the house from top to bottom and decorated the dining room with white ribbons and evergreen boughs. Seventeen children had been invited to Clara's party, and their mothers would come with them. There was to be a lavish tea: sandwiches and ices and a four-layer cake.
	"Many happy returns, miss." Agnes twitched the corner of the counterpane. "Now, get up. None of this lying about in bed." Clara had no intention of lying about. She wanted the day to begin.

QUESTIONS

Q1 - 4 MARKS - 5 MINUTES

Use lines 1-9.

List four things you learn about Clara

Q2- 8 MARKS - 10 MINUTES

Using lines 10-20.

How does the writer use language to describe Clara's movements?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 21-40.

A student said "The writer presents the character's excitement in this part, but we as readers find her annoying and her lifestyle seems over the top"

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



PAPER 1 MINI MOCK: THE MOSTLY TRUE STORY OF JACK	
<i>Source A: From the third chapter of 'The Mostly True Story of Jack' written by Kelly Barnhill published in 2011</i>	
1	Jack sat in the backseat of a rental car, his sketch- book open on his knees, drawing pictures of bells. His mother hadn't spoken to him in the last four hours, not that it mattered. What was there to say, really? He'd already argued and cried and reasoned, but the result was the same: His parents, after years of fighting, were finally calling it quits. Jack was to spend an entire summer in Iowa with relatives he did not know. He couldn't believe it.
5	Jack watched the passing farmland as it rippled and swelled like a green ocean stretching from the pavement to the sky. A darkened smudge appeared at the very end of the long, straight road. Jack squinted, trying to get a better look. There was something familiar about that, he thought, as the smudge slowly grew into the shape of a hill, though for the life of him he couldn't remember where - or whether - he'd ever seen it.
10	Jack closed his sketchbook with a firm slap and bound it tightly with a rubber band before slipping it into his duffel bag. He let his hand linger in the bag for a moment to run his fingers along the sandpapery surface of the skateboard hiding at the bottom. If his mother knew, he'd never be allowed to keep it. Still, as it was a gift from his older brother - and an unexpected one at that - it was the only thing that had even a remote possibility of making his time in Iowa bearable, and Jack wasn't going to give it up. Not without a fight anyway. He zipped up the bag and looked outside.
15	"Is that where we're going?" he asked, pointing to the hill ahead, but his mother was on her cell phone with her boss, and didn't hear him. Jack decided not to mind. Nothing new there, he thought. His mother often didn't notice him. Or hear him. Or even see him half the time. Same with his father. Not that he blamed either of them. They were, after all, very busy. His mother ran the communications department for the mayor of San Francisco, and his father was an architect - a famous architect, Jack liked to tell people, though no one ever listened or cared.
20	It wasn't so bad being invisible. Sometimes invisibility had its uses, though Jack couldn't help but feel that since the announcement of the divorce, he was growing more invisible than usual. Or that the world around him had shifted just enough that he didn't quite belong to it anymore. He worried he might disappear from their thoughts altogether. And though these worries troubled him, he tried to shrug them off. Why worry about what you can't fix?
25	The town rose up behind a tangle of gnarled trees on a gentle hump of land - the only hill for miles, as far as Jack could tell. A wooden sign stood at the side of the road, leaning slightly to the left. Welcome to Hazelwood, it said in large black letters, though the paint was faded and chipped in places, exposing the graying wood underneath like tiny bites.
30	"Hello?" Jack's mother raised her voice at the phone. "Hello? You've gone out on me, sir."
35	"No service around here, Mom?" Jack said.
40	"There's no service around here," his mother repeated, waving her phone as if she could catch signals like butterflies. She acted as though Jack hadn't spoken.
	"Isn't that what I just -"
	"And always in the middle of something important." She clicked off the phone and sighed. "Typical." It was clear that his mother wasn't in the mood to chat, so Jack turned toward the window, examining the signal-free town.
	The town was clean and quiet. Completely quiet. No cars moved, no buses groaned, no people jostled one another on the street. There weren't even any barking dogs. Instead, a quiet block of perfectly mowed yards, where each green square of lawn fitted snugly against the one next to it, with a thin border of geraniums or gravel in between. Neat white house followed neat white house with porches and weeded gardens and sometimes a swing set. Although Jack usually liked things neat and orderly and predictable, the sameness in the town unnerved him. It was as if each house wanted desperately to be pink or orange or electric green but couldn't.
Q1 - 4 MARKS - 5 MINUTES	
Use lines 1-5. List four things you learn about Jack.	
Q2- 8 MARKS - 10 MINUTES	
Using lines 6-10. How does the writer use language to describe what Jack sees through the window?	
Q3- 8 MARKS - 10 MINUTES	
Use the whole source. How does the writer structure the text to interest you as a reader?	
Q4 - 20 MARKS - 25 MINUTES	
Use lines 12-40. A student said, "The writer wants us to feel sorry for Jack and dislike his mother, especially when she seems to be leaving him somewhere strange and isolated." To what extent do you agree? In your response, you could:	
<ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text. 	



PAPER 1 MINI MOCK: WONDERSTRUCK

Source A: The opening of a novel titled 'Wonderstruck' written by Brian Selznick and published in 2011

1	A sudden streak of light interrupted Ben's memory. Wide-eyed, he watched from the ledge of Robby's window as a shooting star blazed between the clouds and disappeared. He made a wish about his mom, one that he knew could never come true.
5	Ben hadn't realized how tightly he'd been gripping the seashell turtle until he felt it digging into his skin. He almost cried out, but he caught himself, not wanting to wake up Robby again.
	That's when Ben noticed something very strange. In the black silhouette of his house, eighty-three steps away, a light had come on. The curtains in his mom's room glowed a bright yellow.
	Ben stared in disbelief.
10	Feeling dizzy, he placed the turtle in the box, locked it, and tucked it back under the cot. His heart was pounding as he put on an old tank top and slid into his sneakers without bothering to lace them up.
	He grabbed the red flashlight and slipped silently out of his cousins' house.
15	Water lapped at the dock, and the boats clacked against one another. A loon called across the night, and the stones of Gunflint Lake glittered faintly in the darkness. The woods at night were always spooky, and the weak beam of the flashlight didn't stretch very far. Ben kept moving toward his house, where the one glowing window beckoned, staring back through the darkness like an unblinking eye.
	Under a vault of shaking black branches, he ran.
	The doors to his house, like nearly all the doors along the lake, were unlocked. Ben quietly entered through the back, into the kitchen. He moved his small beam of light around the room. The flowers and food from the funeral had been cleared out, but the owl-shaped cookie jar sat on the counter with its head off, the way it always had. The junk drawer remained closed crookedly. The refrigerator was still covered with his mom's favorite quotes. It was like entering a museum of his old life.
20	Ben realized that he could hear music playing softly in the distance. He turned his head to hear it more clearly and a chill went down his spine.
25	<i>"This is Major Tom to ground control; I'm stepping thro' the door, And I'm floating in a most peculiar way. And the stars look very different today For here am I sitting in a tin can far above the world"</i>
30	Ben heard footsteps. He turned his good ear toward the direction he thought the sound was coming from ... somewhere near his mother's room, he guessed.
	Ben had never really believed in ghosts, although some of the stories his mom had read to him when he was younger had kept him up at night. He tiptoed slowly down the hall to his mom's room, the blood pounding in his head. A faint smell of cigarette smoke grew stronger as he got closer.
35	Ben paused in the hallway, dizzy with fear. "You shouldn't be such a turtle."
	He inched closer until he was right outside her door. He turned off the flashlight and put it in his back pocket.
39	The door was open a crack, and he could see the framed Van Gogh print — a big black tree and a swirling night sky with golden stars. A shadow moved across the room.
	Ben thought about the shooting star and the impossible wish he'd made. With a trembling hand, he slowly pushed open the door.

Q1 - 4 MARKS - 5 MINUTES

Use lines 1-11.

List four things you learn that Ben is doing in this part of the text.

Q2- 8 MARKS - 10 MINUTES

Using lines 11-16.

How does the writer use language to describe the setting?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 16-40.

A student said "The arrival of the visitors seems exciting and unusual for the villagers, but the writer makes us think that something strange is going to happen"

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



PAPER 1 MINI MOCK: BIRD LAKE MOON

Source A: The opening of a novel titled 'Bird Lake Moon' by Kevin Henkes and published in 2008

1	Mitch Sinclair was slowly taking over the house, staking his claim. He had just finished carving his initials into the underside of the wooden porch railing, which was his boldest move so far. The other
5	things he had done had required much less courage. He had swept the front stoop with his grandmother's broom. He had cleaned the decaying leaves and the puddle of murky water out of the
10	birdbath in the side yard and filled it with fresh water. He had spat on the huge rotting tree stump at the corner of the lot each day for the past week, marking the territory as his. And he had taken to crawling under the screened back porch during the hot afternoons; he'd lean against the brick foundation in the cool shade, imagining a different life, if, as his mother had said, their old life was over. Forever.
15	Although he'd seen the house many times while visiting his grandparents, Mitch had never paid much attention to it before. The house was vacant. It was old and plain—white clapboard with dark green trim—and had been neglected for quite a while, so that all its lines, angles, and corners were softened like the edges on a well-used bar of soap. The windows were curtained, keeping the interior hidden. However, the curtains covering the small oval window on the back door were parted slightly, offering a glimpse of a sparsely furnished, shadowy corner of a room. That's all. With some hesitancy, Mitch had tried to open the door, turning the loose knob gently at first, then rattling it harder and harder. The door wouldn't budge. The front door was locked as well. Mitch's grandparents' house stood a short distance from the vacant one. The two yards were separated by a row of scraggly lilac bushes and clumps of seashells that reminded Mitch of crushed bones.
20	Both yards sloped down to Bird Lake. Mitch went swimming nearly every day; he lived in his bathing suit. There were more people around because it was summer, and yet it was quiet. A sleepy, sleepy place, Mitch's grandfather called it. When Mitch made a casual observation at dinner one night—breaking the dreadful silence—about the lack of potential friends, his grandmother said crisply that she liked having as few children around as possible. She quickly added that she didn't mean him, of course. But Mitch hadn't been so sure.
25	Mitch ran his finger over his initials. M.S. His father's initials were W.S. Wade Sinclair. Turn an M upside down and you get a W, thought Mitch. We're the same. It was an idle thought, but it caused a burning knot to form in his stomach. "We're not the same at all," Mitch whispered. And we never will be. At the moment, Mitch hated his father, hated him and yet longed to see him so badly tears pricked his eyes. He thought he could destroy this empty little house right now with his bare hands, he was that upset. But he wanted this house. He wanted it for himself and for his mother. To live in.
30	Mitch rubbed his finger over his initials again. "Ouch," he said. A splinter. A big one. But not big enough to pick out without a tweezers or a needle. He retreated to his spot under the porch and settled in. He hadn't asked his grandparents yet what they knew about the house, because he didn't want an answer that would disappoint him. Maybe he'd ask today. He dozed off in the still, hazy
35	afternoon, blaming his father for everything wrong in the world, including his aching finger. Sometimes he wished his father had simply vanished. That would have been easier to deal with. Then he could make up any story he wanted to explain his father's absence. Or he could honestly say that he didn't know where his father was or why he had disappeared. And if he had vanished, there would be the possibility that, at any moment, he'd return. There he'd be, suddenly—hunched at the sink, humming, scrubbing a frying pan, a dish towel slung over his shoulder. A familiar pose. Everything
40	back in its proper place, the way it was meant to be.

Q1 - 4 MARKS - 5 MINUTES

Use lines 1-6.

List four things Mitch Sinclair does in this section of the text.

Q2- 8 MARKS - 10 MINUTES

Using lines 9-18. How does the writer use language to describe the house and the surrounding area?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 19-41.

A student said "The writer makes Mitch seem both angry and upset about his father, which leaves us wondering what has happened to him."

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



PAPER 1 MINI MOCK: SAVVY	
<i>Source A: An extract from a novel called 'Savvy' written by Ingrid Law, published in 2008</i>	
1	When my brother Fish turned thirteen, we moved to the deepest part of inland because of the hurricane and, of course, the fact that he'd caused it. I had liked living down south on the edge of land, next to the pushing-pulling waves. I had liked it with a mighty kind of liking, so moving had been hard—hard like the pavement the first time I fell off my pink two-wheeler and my palms burned like fire
5	from all of the hurt just under the skin. But it was plain that fish could live nowhere near or nearby or next to or close to or on or around any largish bodies of water. Water had a way of triggering my brother and making ordinary, everyday weather take a frightening turn for the worse.
10	Unlike any normal hurricane, fish's birthday storm had started without warning. One minute, my brother was tearing paper from presents in our backyard near the beach; the next minute, both fish and the afternoon sky went a funny and fearsome shade of gray. My brother gripped the edge of the picnic table as the wind kicked up around him, gaining momentum and ripping the wrapping paper out of his hands, sailing it high up into the sky with all of the balloons and streamers roiling together and disintegrating like a birthday party in a blender. Groaning and cracking, trees shuddered and bent over double, uprooting and falling as easily as sticks in wet sand. Rain pelted us like gravel thrown by a playground bully as windows shattered and shingles ripped off the roof. As the storm surged and the ocean waves tossed and churned, spilling raging water and debris farther and farther up the beach, Momma and Poppa grabbed hold of fish and held on tight, while the rest of us ran for cover. Momma and Poppa knew what was happening. They had been expecting something like this and knew that they had to keep my brother calm and help him ride out his storm.
20	That hurricane had been the shortest on record, but to keep the coastal towns safe from our fish, our family had packed up and moved deep inland, plunging into the very heart of the land and stopping as close to the center of the country as we could get. There, without big water to fuel big storms, fish could make it blow and rain without so much heartache and ruin.
25	Settling directly between Nebraska and Kansas in a little place all our own, just off Highway 81, we were well beyond hollering distance from the nearest neighbor, which was the best place to be for a family like ours. The closest town was merely a far-off blur across the highway, and was not even big enough to have its own school or store, or gas station or mayor.
30	Monday through Wednesday, we called our thin stretch of land Kansaska. Thursday through Saturday, we called it Nebransas. On Sundays, since that was the Lord's Day, we called it nothing at all, out of respect for His creating our world without the lines already drawn on its face like all my grandpa's wrinkles.
35	If it weren't for old Grandpa Bomba, Kansaska- Nebransas wouldn't even have existed for us to live there. When Grandpa wasn't a grandpa and was just instead a small-fry, hobbledehoy boy blowing out thirteen dripping candles on a lopsided cake, his savvy hit him hard and sudden—just like it did to fish that day of the backyard birthday party and the hurricane—and the entire state of Idaho got made. At least, that's the way Grandpa Bomba always told the story.
40	"Before I turned thirteen," he'd say, "Montana bumped dead straight into Washington, and Wyoming and Oregon shared a cozy border." The tale of Grandpa's thirteenth birthday had grown over the years just like the land he could move and stretch, and Momma just shook her head and smiled every time he'd start talking tall. But in truth, that young boy who grew up and grew old like wine and dirt, had been making new places whenever and wherever he pleased. That was Grandpa's savvy.
<p>Q1 - 4 MARKS - 5 MINUTES Use lines 1-6. List four things you learn about the narrator.</p> <p>Q2- 8 MARKS - 10 MINUTES Using lines 7-19. How does the writer use language to describe the hurricane?</p> <p>Q3- 8 MARKS - 10 MINUTES Use the whole source. How does the writer structure the text to interest you as a reader?</p>	
<p>Q4 - 20 MARKS - 25 MINUTES Use lines 20-41. A student said "The writer intrigues us with what happened to Fish by telling us about the Grandpa, who seems like a strange person with interesting stories" To what extent do you agree? In your response, you could:</p> <ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text. 	



Language Paper 1: Practice Section B (Writing) Questions:

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

EITHER: Write a description as suggested by this picture:



OR: Write a short story that begins with the sentence: "Suddenly, I heard it. It was coming from the other side of the passage."

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

[40 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: Your school is asking students to contribute some creative writing for its website.

EITHER: Write a description as suggested by this picture:



OR: Write the opening of a story about a time when you have felt isolated and alone.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: Your school is asking students to contribute some creative writing for its website.

EITHER: Write a description suggested by this picture:



OR: Write the opening of a story about a time when you felt happy.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: A website has asked for examples of creative writing for its new page.

EITHER: Write a description as suggested by this picture:



OR: Write a short story based around friendship.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: Your school is asking students to contribute some creative writing for its website.

EITHER: Write a description as suggested by this picture:



OR: Write a short story about a time when you have felt surprised or shocked.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: Your school wants you to contribute to a collection of creative writing.

EITHER: Write a short story as suggested by this picture:



OR: Write a description about a person who has made a strong impression on you.

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



Section B: Writing

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

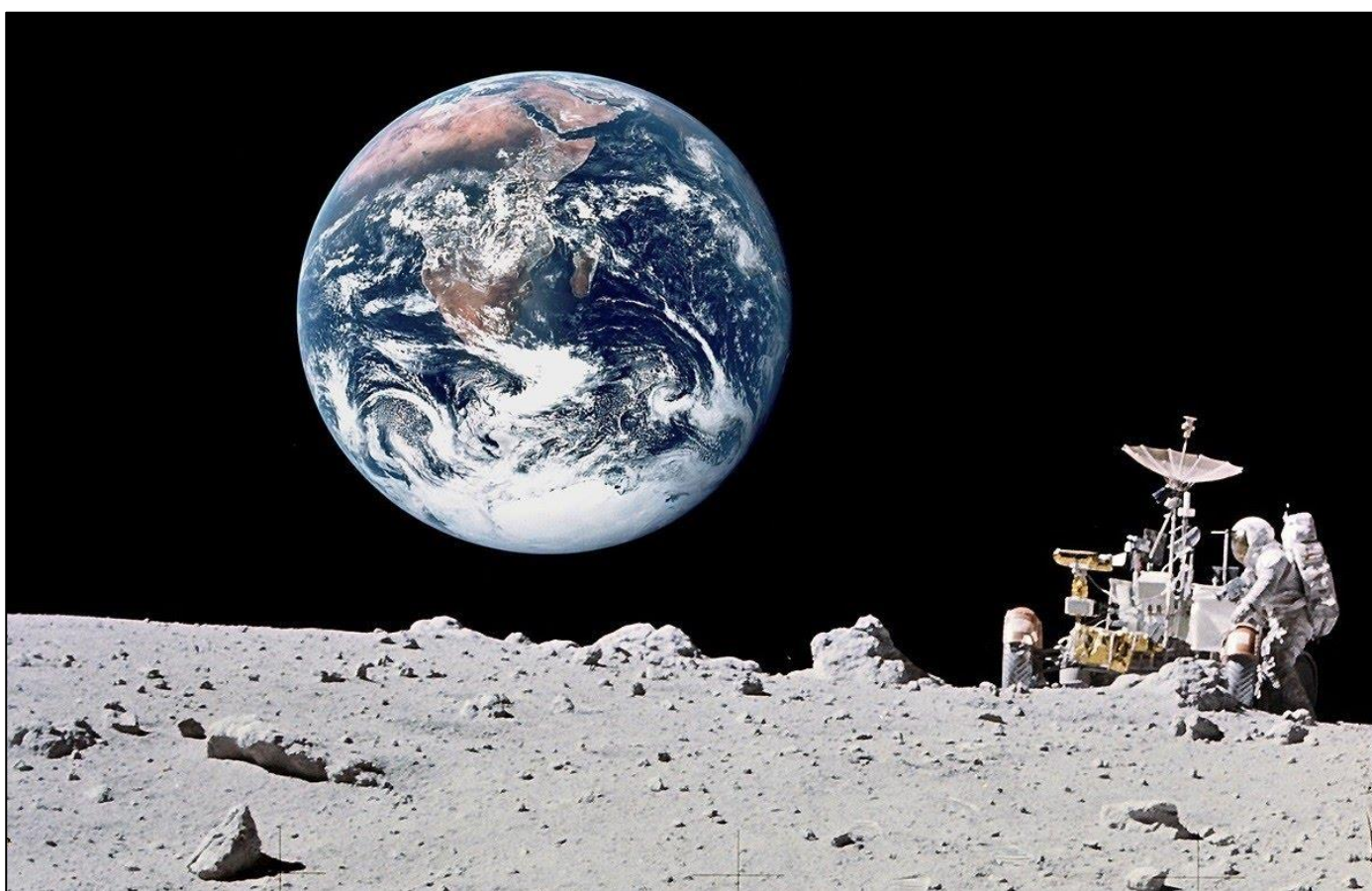
Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5: Your school magazine will be publishing a collection of creative writing written by students.

EITHER: Write a description as suggested by the picture:



OR: Write a story about something strange or unusual.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: You have been invited to submit a piece of work for a new magazine aimed at teenage fiction fans.

EITHER: Write a description as suggested by this picture:



OR: Write the opening of a story about a time that you were in danger.

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

[40 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: Your headteacher wants you to contribute a piece of creative writing for a new school display.

EITHER: Write a description as suggested by this picture:



OR: Write short story based on an animal.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: A new blog, titled 'Perfect Prose', are asking for creative writing contributions.

EITHER: Write a description suggested by this picture:



OR: Write the opening of a story about a time when you felt unwell.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: Your school magazine will be publishing a collection of creative writing written by students.

EITHER: Write a description as suggested by the picture:



OR: Write a short story about a celebration.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: A website has asked for examples of creative writing for its new page.

EITHER: Write a description as suggested by this picture:



OR: Write a short story that begins with the sentence: "It was a disaster. I didn't know what to do."

(24 marks for content and organisation
16 marks for technical accuracy)
[40 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: Your school magazine will be publishing a collection of creative writing written by students.

EITHER: Write a story about a conflict as suggested by this image:



OR: Write a description about a place that has had a lasting impression on you.

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

Language Paper 2 – Section A Terminology

Language and Rhetoric (Q3 & Q4):

Pathos – making you audience feel strong emotions.

Ethos – presenting yourself as a trusted expert to your audience.

Logos – using logic and facts to persuade your audience.

Rhetoric – the art of speaking/writing persuasively.

Collective Pronouns – referring to a group together like ‘we’ or ‘us’.

Rhetorical Questions – asking questions designed to make your audience reflect.

Triplets – listing three words together to create emphasis.

Hyperbole – an exaggeration

Facts and Statistics – a piece of data from a large study

Alliteration – repeated sounds to create a certain tone.

Anecdote – a personal story, often used to teach a lesson or convey an idea.

Direct Address – speaking directly to the audience (e.g. you)

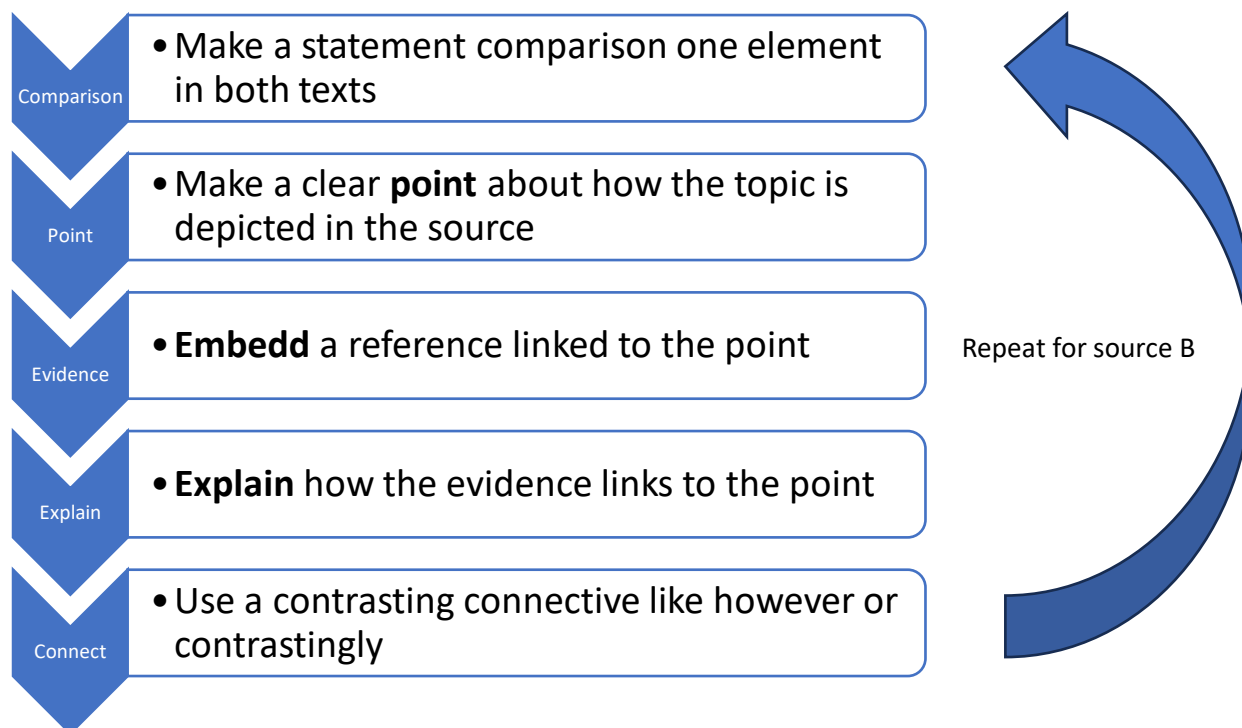
Emotive Language – words or phrases with strong emotional connotations

Perspective – a point of view

Attitudes – how someone feels towards something.



Language Paper 2 Question 2



Deconstruction	Q2: Summarise the difference between the two markets. (8 marks)
Comparative point Point <u>Evidence</u> <u>Explanation</u> Connective	<p>One difference between the two sources is the types of goods on sale. In the 19th Century market, there are beautiful lanterns with intricate patterns and designs. This implies that the goods are hand-made and unique which therefore suggests that the market only sold luxury goods, in small quantities. However, in the 21st century market, there's a huge range of similar-looking food in identical packaging. This could suggest the volume of visitors who go to the modern market as they need to have a far greater amount of stock. Also, seeing as the products are mass produced, it also suggests that this is a more budget market designed for picking up every-day objects.</p> <p>Moreover, whilst both sources depict markets, the 19th-century Market is located outside whereas the 20th Century market is located inside a building. For instance, the 19th Century market has a large opening with no door. This could imply that the market stall is meant to be inviting to visitors and easily perceivable. This in turn could help to stimulate business as people can see the unique goods available. Conversely, in the 21st century market, the entrance has automatic doors and a security guard. In contrast to the first market, it is likely that the location of this market is designed to both keep the items safe and prevent people from stealing the items; it is unlikely that their commercial item need to be advertised to sell.</p>



Below is the same essay in written script to give you an indication of how long your essay should be on paper:

One difference between the two sources is the types of goods on sale. In the 19th Century market, there are beautiful lanterns with intricate patterns and designs. This implies that the goods are hand-made and unique which therefore suggests that the market only sold luxury goods, in small quantities.

However, in the 21st century market, there's a huge range of similar-looking food in identical packaging. This could suggest the volume of visitors who go to the modern market as they need to have a far greater amount of stock.

Also, seeing as the products are mass produced, it also suggests that this is a more budget market designed for picking up everyday objects.

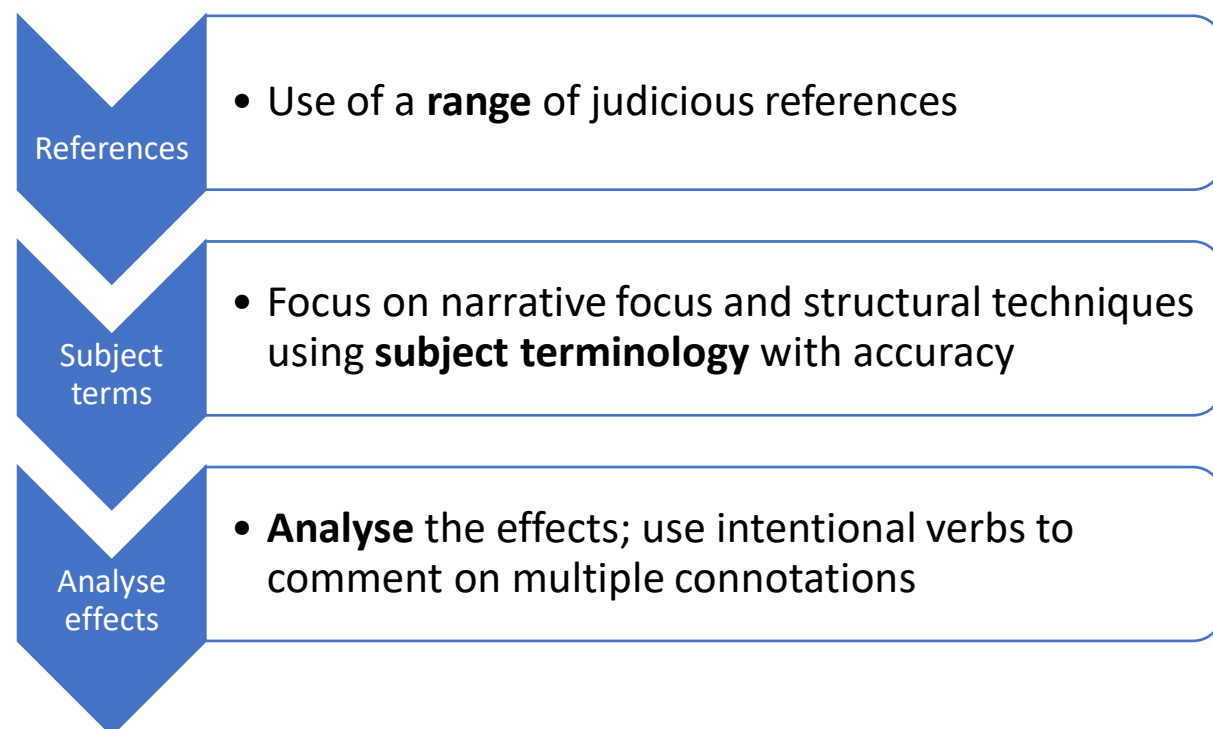
Moreover, whilst both sources depict markets, the 19th-century Market is located outside whereas the 20th Century market is located inside a building. For instance, the 19th Century market has a large opening with no door. This could imply that the market stall is meant to be inviting to visitors and easily perceivable. This in turn could help to



stimulate business as people can see the unique goods available. Conversely, in the 21st century market, the entrance has automatic doors and a security guard. In contrast to the first market, it is likely that the location of this market is designed to both keep the items safe and prevent people from stealing the items; it is unlikely that their commercial item need to be advertised to sell.



Language Paper 2 Question 3



Deconstruction	Q3: How does the writer use language to describe the physical effects of his injuries? (12 marks)
<p><u>Clear and accurate subject terminology (language techniques)</u></p> <p><i>Analysis of the effects</i></p> <p>Connectives</p> <p><u>Use a wide range of evidence</u></p>	<p>The writer begins by using <u>tactile imagery</u> to describe the intense and painful effects of his injuries. He describes his hands as, "covered in deathly black blisters". The <u>image</u> of blisters is associated with pain and damage to the skin – thus, by further emphasising these blisters as 'black' implies the degree to which these blisters have caused damage. Additionally, the use of the <u>verb</u>, "covered" further emphasises the extremity of his injuries – suggesting that these painful blisters have spread across his entire hand. Overall, this creates an <u>agonising tone</u> of the speaker's injuries which seem to be detrimentally life changing. Moreover, the writer comments on the 'colossal' pain when his fingers, 'thaw'. The <u>hyperbolic</u> use of 'colossal' emphasises how overwhelming this pain is; it seems to over-take his mind like something huge. Additionally, the use of the <u>verb</u>, 'thaw' creates an <u>image</u> of the writer's fingers almost melting. We would assume that melting the ice off frozen fingers would help but it instead causes more pain. Thus, it emphasises the idea that the damage done to his body is almost irreversible. Furthermore, he continues to liken this pain to, 'a huge invisible parasite with a million fangs'. This <u>simile</u> is packed with <u>hyperbolic</u> word choices like, 'parasite' and 'million fangs' to further depict the consuming nature of the writer's pain; he could be attempting to convey that the pain is greater than readers can possibly conceive.</p>



Below is the same essay in written script to give you an indication of how long your essay should be on paper:

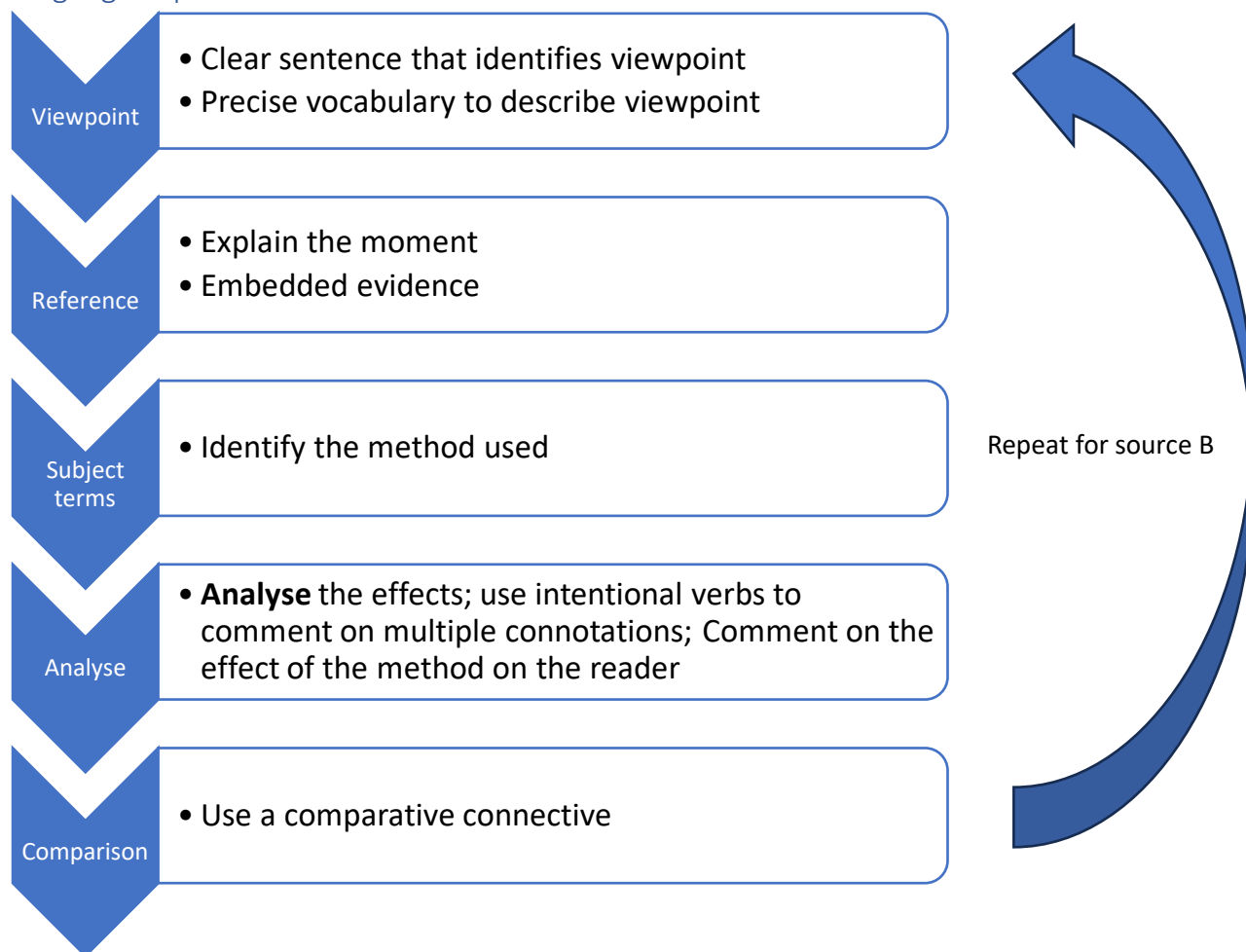
The writer begins by using tactile imagery to describe the intense and painful effects of his injuries. He describes his hands as, "covered in deathly black blisters". The image of blisters is associated with pain and damage to the skin - thus, by further emphasising these blisters as 'black' implies the degree to which these blisters have caused damage. Additionally, the use of the verb, "covered" further emphasises the extremity of his injuries - suggesting that these painful blisters have spread across his entire hand. Overall, this creates an agonising tone of the speaker's injuries which seem to be detrimentally life changing. Moreover, the writer comments on the 'colossal' pain when his fingers, 'thaw'. The hyperbolic use of 'colossal' emphasises how overwhelming this pain is, it seems to overtake his mind like something huge. Additionally, the use of the verb, 'thaw' creates an image of the writer's fingers almost melting. We would assume that melting the ice off frozen fingers would help but it instead causes more pain. Thus, it emphasises the idea that the damage done to



his body is almost irreversible. Furthermore, he continues to liken this pain to, 'a huge invisible parasite with a million fangs'. This simile is packed with hyperbolic word choices like, 'parasite' and 'million fangs' to further depict the consuming nature of the writer's pain; he could be attempting to convey that the pain is greater than readers can possibly conceive.



Language Paper 2 Question 4



Deconstruction	Q4: Compare how the writers convey their different attitudes to the elephants.
Comparative summary sentence <u>clear sentence that identifies viewpoint</u> Use the words of the question in your point Use precise vocabulary to describe viewpoint Use a wide range of evidence	Both writers have opposing attitudes towards elephants as Source A comes across as considerate of the treatment of elephants, whereas Source B comes across as heartless in their attitude towards a suffering elephant The writer of Source A is presented as more considerate and sympathetic towards the elephant , who Orwell has just met. This is especially shown when he says that he had "no intention of shooting the elephant" . As a reader, we can see that Orwell has morals that he stays by, and that he also thinks elephants deserve the same respect and fair treatment as any other living thing. <i>Here, Orwell's tone is almost defensive, emphasising that whilst others might consider this the right course of action, this is something that goes against his moral compass. Moreover, his sympathy is significantly shown when he states that "it would be murder to shoot" the elephant. By using the verb 'murder', Orwell is almost personifying the creature and perhaps equating killing it as equal to killing a person. Thus, this highlights that he knows the situation is wrong, and that he knows that these</i>



<p>Identify the method used</p>	<p>creatures deserve more respect than they often receive. The writer of Source B, on the other hand, is shown to be a heartless and callous attitude towards elephants, seeing them as a method of financial gain.</p>
<p>Comment on the effect of the method</p>	<p>Even though he has looked after the elephant "Jumbo" for over 21 years, as soon as he becomes the slightest "troublesome and problematic", the writer looks for a quick and easy solution without any doubt to sell Jumbo. This suggests that even though he raised Jumbo from a young age and bonded with him over the years, he still sees Jumbo as an item that can be passed around rather than a companion. Despite Jumbo's obedience, the writer still gave him up for money. In addition to calling Jumbo 'troublesome and problematic', the speaker also states that when he can no longer carry children around, he is 'useless'. Overall, these choices create a semantic field of judgment – emphasising that the writer's attitude towards the elephant was based on how well the elephant benefited him.</p>
<p>Comparative phrase</p>	<p>However, both sources do share a similar attitude towards social pressure in responding to elephants; both demonstrate resistance to social pressure on how to treat the elephants in their care.</p>
	<p>The writer of Source A is also shown to not give into the pressure of society (the crowd), even though there are "thousands" gathered round to watch him kill the elephant, he still tries to find a way out where neither of them get hurt. The use of 'thousands' is likely hyperbolic and represents the mounting pressure that the crowd presence put on the writer to act accordingly to their will. However, he is able to withstand this as if is prioritising the safety of the elephant over his own; he is prepared to risk himself just to avoid killing the elephant. Similarly, in source B, the writer also does not give into society. However, this differs from source B as the social pressure here is encouraging him not to harm the elephant, but ultimately, he sees cruelty and abuse as the solution to everything. This is highlighted when he says that he was "perfectly aware" of how the elephant could be "calmed", saying that they could simply "reduce the quantity of his food" and "fasten his limbs". The speaker's tone is matter of fact in the way he discusses torturing the elephant; perhaps emphasising how he views his approach as logical in contrast to his contesters' emotional responses. This could serve as assurance to him that his choice is the better one. This infuriates many readers of this time as we see the writer as a stubborn man who takes advantage of what is given to us, believing that he is the "master" of this large animal. This strongly links back to Source A when the writer refuses to harm the elephant in any way and is solid on his choice.</p>



Below is the same essay in written script to give you an indication of how long your essay should be on paper:

Both writers have opposing attitudes towards elephants as Source A comes across as considerate of the treatment of elephants, whereas Source B comes across as heartless in their attitude towards a suffering elephant.

The writer of Source A is presented as more considerate and sympathetic towards the elephant, who Orwell has just met. This is especially shown when he says that he had "no intention of shooting the elephant". As a reader, we can see that Orwell has morals that he stays by, and that he also thinks elephants deserve the same respect and fair treatment as any other living thing. Here, Orwell's tone is almost defensive, emphasising that whilst others might consider this the right course of action, this is something that goes against his moral compass. Moreover, his sympathy is significantly shown when he states that "it would be murder to shoot" the elephant. By using the verb 'murder', Orwell is almost personifying the creature and perhaps equating killing it as equal to killing a person.



Thus, this highlights that he knows the situation is wrong, and that he knows that these creatures deserve more respect than they often receive. The writer of Source B, on the other hand, is shown to be a heartless and callous attitude towards elephants, seeing them as a method of financial gain. Even though he has looked after the elephant "Jumbo" for over 21 years, as soon as he becomes the slightest "troublesome and problematic", the writer looks for a quick and easy solution without any doubt to sell Jumbo. This suggests that even though he raised Jumbo from a young age and bonded with him over the years, he still sees Jumbo as an item that can be passed around rather than a companion. Despite Jumbo's obedience, the writer still gave him up for money. In addition to calling Jumbo 'troublesome and problematic', the speaker also states that when he can no longer carry children around, he is 'useless'. Overall, these choices create a semantic field of judgment - emphasising that the writer's attitude towards the elephant was based on how well the elephant benefited



him.

However, both sources do share a similar attitude towards social pressure in responding to elephants; both demonstrate resistance to social pressure on how to treat the elephants in their care.

The writer of Source A is also shown to not give into the pressure of society (the crowd), even though there are "thousands" gathered round to watch him kill the elephant, he still tries to find a way out where neither of them get hurt. The use of 'thousands' is likely hyperbolic and represents the mounting pressure that the crowd presence put on the writer to act accordingly to their will.

However, he is able to withstand this as if is prioritising the safety of the elephant over his own; he is prepared to risk himself just to avoid killing the elephant. Similarly, in source B, the writer also does not give into society. However, this differs from source B as the social pressure here is encouraging him not to harm the elephant, but ultimately, he sees



cruelty and abuse as the solution to everything. This is highlighted when he says that he was "perfectly aware" of how the elephant could be "calmed", saying that they could simply "reduce the quantity of his food" and "fasten his limbs". The speaker's tone is matter of fact in the way he discusses torturing the elephant, perhaps emphasising how he views his approach as logical in contrast to his contesters' emotional responses. This could serve as assurance to him that his choice is the better one. This infuriates many readers of this time as we see the writer as a stubborn man who takes advantage of what is given to us, believing that he is the "master" of this large animal. This strongly links back to Source A when the writer refuses to harm the elephant in any way and is solid on his choice.



Language paper 2: Section B – Key techniques and sentence types

RHETORICAL METHODS

Pathos – making you audience feel strong emotions.

Ethos – presenting yourself as a trusted expert to your audience.

Logos – using logic and facts to persuade your audience.

Rhetoric – the art of speaking/writing persuasively.

Collective Pronouns – referring to a group together like ‘we’ or ‘us’.

Rhetorical Questions – asking questions designed to make your audience reflect.

Triplets – listing three words together to create emphasis.

Hyperbole – an exaggeration

Facts and Statistics – a piece of data from a large study

Alliteration – repeated sounds to create a certain tone.

Anecdote – a personal story, often used to teach a lesson or convey an idea.

Direct Address – speaking directly to the audience (e.g. you)

Emotive Language – words or phrases with strong emotional connotations

SENTENCE TYPES AND GRAMMAR:

Fronted adverbials/Discourse markers – e.g. Afterwards, Perhaps, Understandably, Sometimes, Without warning

Connectives to link ideas – e.g. additionally, similarly, In contrast, Again, In addition, Furthermore, Moreover

Colons for emphasis – e.g. Dogs are not just for Christmas: dogs are for life.

Minor sentences – e.g. I mean it. *Seriously.*

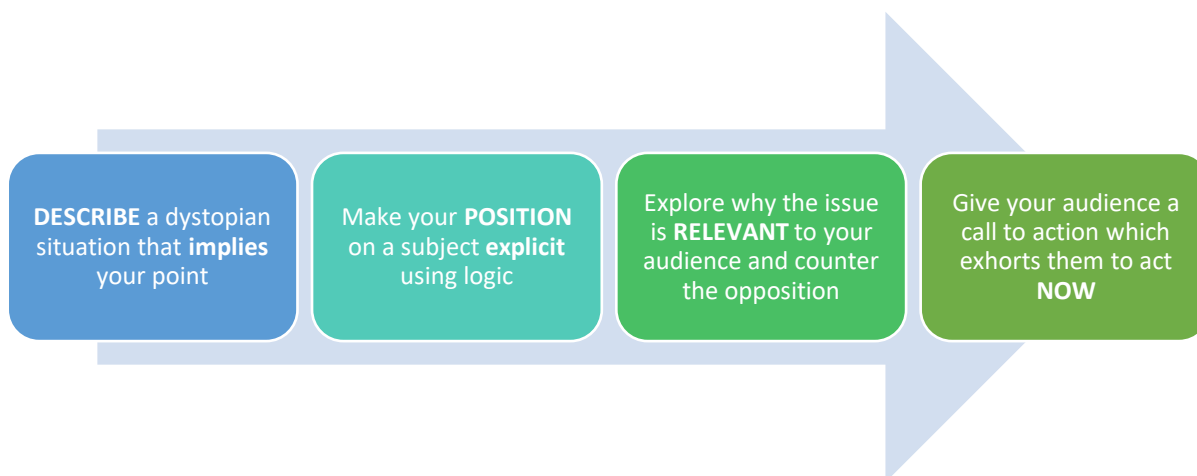
Short sentences – e.g. You must act now!

Complex sentences (with semi-colons) – We see rubbish littered around the streets; we see cars idling on our streets, releasing toxic fumes.

Compound sentences (with commas or connectives) – Climate change is a huge problem but we can make a difference if we take a few simple steps. *Or* Whilst climate change is a huge problem, we can make a difference if we take a few simple steps

Semi-colon listing – I remember how things used to be: birds whistling and humming in the trees; children laughing and screaming in delight; people with smiles on their faces, content with just the everyday experiences of life

Language Paper 2 Question 5

**SPEECH:**

- Use the structure above as is

Aiming for a 9?

- Consider varying your use of Ethos, Pathos and Logos depending on the topic
- Consider opening with a catchy tricolon that is repeated throughout the speech
- Consider opening with a sequence of rhetorical questions before moving on to describing the situation

LETTER:

- Open by addressing your letter formally: Dear [insert plausible name],
- Introduce yourself and then move on to describe the problem
- Continue with the above structure
- Sign off your letter formally: Yours sincerely, [your name]

Aiming for a 9?

- Consider making your rhetorical questions feel specific to the addressee
- Consider making reference to your addressee's occupation and direct impact on your topic

ARTICLE:

- Open with a catchy headline [tricolon: short explanatory statement]
- Use sub-headings to section of your article into themes
- Use the structure above throughout

Aiming for a 9?

- Consider including an interview as part of your relevant section; refer to a statement the interviewee said that links to your logos
- Ensure to use inclusive language but avoid using too many rhetorical questions as this may make it seem more like a speech.



You will see an example of three very similar answers that have been edited to suit either the letter, speech or article text-type.

LETTER

<p>Deconstruction</p>	<p>‘Prisons are an ineffective form of punishment. Alternative provision should be provided for criminals.’ Write a letter to your local newspaper arguing your opinion on this topic.</p>
<p><u>Clear person the letter is formally addressed to</u></p> <p>DESCRIBE</p> <ul style="list-style-type: none"> - <u>Directed flattery to persuade</u> - <u>Use of imagery to create pathos</u> <p>POSITION</p> <ul style="list-style-type: none"> - <u>Believable statistics used</u> - <u>Use of statement from a relevant interviewee</u> <p>RELEVANT</p> <ul style="list-style-type: none"> - <u>Direct reference to the speaker’s thoughts and questions</u> - <u>Use of logos to dis-spell counter-arguments</u> 	<p><u>Dear J Patel, at the Ealing Gazette,</u></p> <p>I know that you use your platform to reach inform and enlighten the lives of moral-led members of society. And it is with <u>your ethical leadership</u> in mind that I would like to share the story of Alfie. Alfie grew up without the luxury of a loving supportive family, without the luxury of a warm, clean home, without any adult role model to set high expectations and give him aspirations. It wasn’t before long until Alfie sought comfort and community in the wrong places. He served his first stint in prison at 18. He is now 34 and has served six separate stints in prison in his adult life. In his adult life he has lived outside prison walls for a total of six months. How can this be right? How can someone have been through six rounds of rehabilitation and still be in a cycle of offence? Because the criminal justice system is broken that’s how. You know it, I know it and it’s time your readers did too.</p> <p>But it’s not just Alfie. There are millions of Alfies. In 2021, repeat offenders accounted for more than 85% of prisoners held in UK prisons with the average time between release and reoffending standing at a mere 3 months. The most commonly cited reason for reoffends was a lack of job opportunities for ex-offenders trying to integrate back into society. <u>One re-offender, who wished to remain anonymous, shared his experience of trying to find work or after release: ‘it’s utterly demoralising. I sent out 25 job applications in the last two weeks and haven’t heard a thing. And whilst I was in prison, there was no preparation for this. No interview preparation, no CV workshops, nothing. I had no choice but to make money the only way I’ve ever known.’</u></p> <p>Whilst the facts and statistics don’t lie and do in fact reveal the salient failings of our prison system – you may be thinking’ it’s always been this way, why should I care? And why should my readers care?’ Well, the dismal state of our present system can hit you where it hurts the most. <u>Your pocket. The average prisoner cost the UK taxpayer £48,000 per year. Just imagine what we could do with all the money we would save if we actually took action to rehabilitate offenders thoroughly and prevent re offence.</u> National austerity is at an all-time high: imagine how we could improve our</p>



<p>NOW</p> <ul style="list-style-type: none"> - Offer a clear way to move forward <p><u>Sign off formally with your name</u></p>	<p>hospitals, our schools, our social housing if we just removed our prison system once and for all.</p> <p>And I would like to place emphasis on the word reform here. Many would disparage what I have to say; that criminals need to face the consequences for their actions and you are right – they should. Which is why I suggest we reform prisons, not dispose of them all together. Effective mental and emotional rehabilitation of offenders is not just for their sake but for your sake too. Effective rehabilitation will result in a more harmonious, productive and compassionate society for us all.</p> <p>As a respected press outlet, you have a responsibility to shed light on the shortcomings of our justice system. Not only could you be part of the cure, but in taking actions a day you could be part of the prevention. Like said, there are millions of Alfie in this country, but by taking a stance and running a story to promote justice reform, you could help just one of them break the cycle of re-offence.</p> <p><u>Yours sincerely,</u></p> <p>- <u>Ms McNiff</u></p>
--	--



Dear J Patel, at the Ealing Gazette,

I know that you use your platform to reach inform and enlighten the lives of moral-led members of society. And it is with your ethical leadership in mind that I would like to share the story of Alfie. Alfie grew up without the luxury of a loving supportive family, without the luxury of a warm, clean home, without any adult role model to set high expectations and give him aspirations. It wasn't before long until Alfie sought comfort and community in the wrong places. He served his first stint in prison at 18. He is now 34 and has served six separate stints in prison in his adult life. In his adult life he has lived outside prison walls for a total of six months. How can this be right? How can someone have been through six rounds of rehabilitation and still be in a cycle of offence? Because the criminal justice system is broken that's how. You know it, I know it and it's time your readers did too.

But it's not just Alfie. There are millions of



Alfies. In 2021, repeat offenders accounted for more than 85% of prisoners held in UK prisons with the average time between release and reoffending standing at a mere 3 months. The most commonly cited reason for reoffends was a lack of job opportunities for ex-offenders trying to integrate back into society. One re-offender, who wished to remain anonymous, shared his experience of trying to find work on after release: 'it's utterly demoralising. I sent out 25 job applications in the last two weeks and haven't heard a thing. And whilst I was in prison, there was no preparation for this. No interview preparation, no CV workshops, nothing. I had no choice but to make money the only way I've ever known.'

Whilst the facts and statistics don't lie and do in fact reveal the salient failings of our prison system - you may be thinking 'it's always been this way, why should I care? And why should my readers care?' Well, the dismal state of our present system can hit you where it hurts the most. Your pocket. The



Alfies. In 2021, repeat offenders accounted for more than 85% of prisoners held in UK prisons with the average time between release and reoffending standing at a mere 3 months. The most commonly cited reason for reoffends was a lack of job opportunities for ex-offenders trying to integrate back into society. One re-offender, who wished to remain anonymous, shared his experience of trying to find work on after release: 'it's utterly demoralising. I sent out 25 job applications in the last two weeks and haven't heard a thing. And whilst I was in prison, there was no preparation for this. No interview preparation, no CV workshops, nothing. I had no choice but to make money the only way I've ever known.'

Whilst the facts and statistics don't lie and do in fact reveal the salient failings of our prison system - you may be thinking 'it's always been this way, why should I care? And why should my readers care?' Well, the dismal state of our present system can hit you where it hurts the most. Your pocket. The



average prisoner cost the UK taxpayer £48,000 per year. Just imagine what we could do with all the money we would save if we actually took action to rehabilitate offenders thoroughly and prevent re-offence. National austerity is at an all-time high: imagine how we could improve our hospitals, our schools, our social housing if we just removed our prison system once and for all.

And I would like to place emphasis on the word reform here. Many would disparage what I have to say; that criminals need to face the consequences for their actions and you are right - they should. Which is why I suggest we reform prisons, not dispose of them all together. Effective mental and emotional rehabilitation of offenders is not just for their sake but for your sake too. Effective rehabilitation will result in a more harmonious, productive and compassionate society for us all.

As a respected press outlet, you have a responsibility to shed light on the



shortcomings of our justice system. Not only could you be part of the cure, but in taking actions a day you could be part of the prevention. Like said, there are millions of Alfie in this country, but by taking a stance and running a story to promote justice reform, you could help just one of them break the cycle of re-offence.

Yours sincerely,

Ms McNiff



SPEECH

Deconstruction	<p>'Prisons are an ineffective form of punishment. Alternative provision should be provided for criminals.'</p> <p>Write a speech for a groups of local citizens arguing your opinion on this statement.</p>
<p>DESCRIBE</p> <ul style="list-style-type: none"> - Extended use of imagery to depict a dystopian image of what things could be (pathos) - Use of hyperbole to convey the severity of the situation - <u>Repetition of the command to imagine and picture to help create understanding in the audience</u> - Use of rhetorical questions to make the speech feel personal <p>POSITION</p> <ul style="list-style-type: none"> - <u>Interview presented as from an article to sound more credible for a speech</u> 	<p>Take a moment and picture what I am about to describe. To think about what you would do?</p> <p><u>Picture</u> growing up without the luxury of a loving, supportive family. Imagine returning home every day to a house that is cold, dirty, and devoid of warmth, not just in temperature but in spirit. There are no hugs to greet you, no words of encouragement, no sense of belonging. You are left to navigate a world that feels as though it has forgotten you.</p> <p>Now, <u>imagine</u> living without any adult role model to set high expectations for you, to inspire you, or to give you aspirations. Your dreams are stifled before they can even take root, overshadowed by the harsh reality of survival. Your heroes are not the doctors, the teachers, or the leaders you see on TV. Instead, you find solace and guidance in the streets, where community is offered by those who themselves are lost.</p> <p>At just 18 years old, seeking comfort and community, you find yourself making choices that lead to your first stint in prison. The cell becomes your home, a place more familiar than the world outside. And now, at 34, you look back on a life where freedom has been the anomaly. You've served six separate stints in prison. In all these years, you have experienced life beyond prison walls for a mere six months.</p> <p><u>Imagine</u> the weight of that existence, the constant struggle to break free from a cycle that seems unbreakable. This is a man named Afrie's story but not just about him; it's about the consequences of a society that fails its most vulnerable. It's a call to action for us all to lead with ethics, compassion, and an unwavering commitment to ensuring that no more children grow up without love, without support, and without hope.</p> <p>More often than not, this is the journey towards prison. Does it seem fair to you? Does growing up like this not merit empathy and support?</p> <p>Factually speaking, in 2021, repeat offenders accounted for more than 85% of prisoners held in UK prisoners with the average time between release and reoffending standing at a mere 3 months. The most commonly cited reason for reoffends was a lack of job opportunities for ex-offenders trying to integrate back into society. Moreover, I read an interview from a recent offender in the local newspaper and his statement floored me: 'I sent out 25 job applications in the last two weeks and haven't heard a thing. And</p>



<p>RELEVANT</p> <ul style="list-style-type: none"> - Direct reference to the speaker's thoughts and questions - <u>Use of logos to dis-spell counter-arguments</u> <p>NOW</p> <ul style="list-style-type: none"> - Collective pronouns to create a feeling of joint responsibility - <u>Offer a clear way to move forward</u> 	<p>whilst I was in prison, there was no preparation for this. No interview preparation, no CV workshops, nothing. I had no choice but to make money the only way I've ever known.'</p> <p>Whilst the facts and statistics don't lie and do in fact reveal the salient failings of our prison system – you may be thinking' it's always been this way, why should I care?' Well, the dismal state of our present system can hit you where it hurts the most. Your pocket. The average prisoner cost the UK taxpayer £48,000 per year. Just imagine what we could do with all the money we would save if we actually took action to rehabilitate offenders thoroughly and prevent re offence. National austerity is at an all-time high: imagine how we could improve our hospitals, our schools, our social housing if we just removed our prison system once and for all.</p> <p>And I would like to place emphasis on the word reform here. Many would disparage what I have to say; that criminals need to face the consequences for their actions and you are right – they should. Which is why I suggest we reform prisons, not dispose of them all together. Effective mental and emotional rehabilitation of offenders is not just for their sake but for your sake too. Effective rehabilitation will result in a more harmonious, productive and compassionate society for us all.</p> <p>We have a responsibility to demand justice, challenge inequality and strive for social harmony. Not only could we be part of the cure, but in taking actions a day you could be part of the prevention. There are millions of Alfies in this country, <u>but by taking a stance and encouraging your local MP to engage in governmental prison reform talks, you could help just one of them break the cycle of re-offence.</u></p>
---	--



Take a moment and picture what I am about to describe. So think about what you would do?

Picture growing up without the luxury of a loving, supportive family. Imagine returning home every day to a house that is cold, dirty, and devoid of warmth, not just in temperature but in spirit. There are no hugs to greet you, no words of encouragement, no sense of belonging. You are left to navigate a world that feels as though it has forgotten you.

Now, imagine living without any adult role model to set high expectations for you, to inspire you, or to give you aspirations. Your dreams are stifled before they can even take root, overshadowed by the harsh reality of survival. Your heroes are not the doctors, the teachers, or the leaders you see on TV. Instead, you find solace and guidance in the streets, where community is offered by those who themselves are lost.

At just 18 years old, seeking comfort and



community, you find yourself making choices that lead to your first stint in prison. The cell becomes your home, a place more familiar than the world outside. And now, at 34, you look back on a life where freedom has been the anomaly. You've served six separate stints in prison. In all these years, you have experienced life beyond prison walls for a mere six months.

Imagine the weight of that existence, the constant struggle to break free from a cycle that seems unbreakable. This is a man named Afflie's story but not just about him; it's about the consequences of a society that fails its most vulnerable. It's a call to action for us all to lead with ethics, compassion, and an unwavering commitment to ensuring that no more children grow up without love, without support, and without hope.

More often than not, this is the journey towards prison. Does it seem fair to you? Does growing up like this not merit empathy and support?



community, you find yourself making choices that lead to your first stint in prison. The cell becomes your home, a place more familiar than the world outside. And now, at 34, you look back on a life where freedom has been the anomaly. You've served six separate stints in prison. In all these years, you have experienced life beyond prison walls for a mere six months.

Imagine the weight of that existence, the constant struggle to break free from a cycle that seems unbreakable. This is a man named Afflie's story but not just about him; it's about the consequences of a society that fails its most vulnerable. It's a call to action for us all to lead with ethics, compassion, and an unwavering commitment to ensuring that no more children grow up without love, without support, and without hope.

More often than not, this is the journey towards prison. Does it seem fair to you? Does growing up like this not merit empathy and support?



Factually speaking, in 2021, repeat offenders accounted for more than 85% of prisoners held in UK prisons with the average time between release and reoffending standing at a mere 3 months. The most commonly cited reason for reoffends was a lack of job opportunities for ex-offenders trying to integrate back into society. Moreover, I read an interview from a recent offender in the local newspaper and his statement floored me. I sent out 25 job applications in the last two weeks and haven't heard a thing. And whilst I was in prison, there was no preparation for this. No interview preparation, no CV workshops, nothing. I had no choice but to make money the only way I've ever known.'

Whilst the facts and statistics don't lie and do in fact reveal the salient failings of our prison system - you may be thinking 'it's always been this way, why should I care?' Well, the dismal state of our present system can hit you where it hurts the most. Your pocket. The average prisoner cost the UK



taxpayer £48,000 per year. Just imagine what we could do with all the money we would save if we actually took action to rehabilitate offenders thoroughly and prevent re offence. National austerity is at an all-time high: imagine how we could improve our hospitals, our schools, our social housing if we just removed our prison system once and for all.

And I would like to place emphasis on the word reform here. Many would disparage what I have to say; that criminals need to face the consequences for their actions and you are right - they should. Which is why I suggest we reform prisons, not dispose of them all together. Effective mental and emotional rehabilitation of offenders is not just for their sake but for your sake too. Effective rehabilitation will result in a more harmonious, productive and compassionate society for us all.

We have a responsibility to demand justice, challenge inequality and strive for social harmony. Not only could we be part of the



cure, but in taking actions a day you could be part of the prevention. There are millions of Alfies in this country, but by taking a stance and encouraging your local MP to engage in governmental prison reform talks, you could help just one of them break the cycle of re-offence.



ARTICLE

<p>Deconstruction</p>	<p>‘Prisons are an ineffective form of punishment. Alternative provision should be provided for criminals.’ Write an article for a local newspaper arguing your opinion on this statement.</p>
<ul style="list-style-type: none"> - Open with a catchy headline [catchy statement : explanatory statement] - <u>Sub-headings that divide the article up in theme</u> <p>DESCRIBE</p> <ul style="list-style-type: none"> - Extended use of imagery to depict a dystopian image of what things could be (pathos) - <u>Use of hyperbole to convey the severity of the situation</u> - Repetition of the command to imagine and picture to help create understanding in the audience - <u>Use of rhetorical questions to make the speech feel personal</u> <p>POSITION</p> <ul style="list-style-type: none"> - Interview used to depict the problem 	<p>Hope Behind Bars: The Argument for Prison Reform</p> <p><u>The Context</u></p> <p>Take a moment and picture what I am about to describe. To think about what you would do?</p> <p>Picture growing up without the luxury of a loving, supportive family. Imagine returning home every day to a house that is cold, dirty, and devoid of warmth, not just in temperature but in spirit. There are no hugs to greet you, no words of encouragement, no sense of belonging. You are left to navigate a world that feels as though it has forgotten you.</p> <p>Now, imagine living without any adult role model to set high expectations for you, to inspire you, or to give you aspirations. <u>Your dreams are stifled</u> before they can even take root, overshadowed by the <u>harsh reality of survival</u>. Your heroes are not the doctors, the teachers, or the leaders you see on TV. Instead, <u>you find solace and guidance in the streets</u>, where community is offered by those who themselves are lost.</p> <p>At just 18 years old, seeking comfort and community, you find yourself making choices that lead to your first stint in prison. The cell becomes your home, a place more familiar than the world outside. And now, at 34, you look back on a life where freedom has been the anomaly. You’ve served six separate stints in prison. In all these years, you have experienced life beyond prison walls for a mere six months.</p> <p>Imagine the weight of that existence, the constant struggle to break free from a cycle that seems unbreakable. This is a man named Alfie’s story but not just about him; it’s about the consequences of a society that fails its most vulnerable. It’s a call to action for us all to lead with ethics, compassion, and an unwavering commitment to ensuring that no more children grow up without love, without support, and without hope.</p> <p>More often than not, this is the journey towards prison. <u>Does it seem fair to you? Does growing up like this not merit empathy and support?</u></p> <p>But it’s not just Alfie. There are millions of Alfies. In 2021, repeat offenders accounted for more than 85% of prisoners held in UK prisons with the average time between release and reoffending standing at a mere 3 months. The most</p>



<p>RELEVANT</p> <ul style="list-style-type: none"> - Direct reference to the speaker's thoughts and questions - <u>Use of logos to dis-spell counter-arguments</u> <p>NOW</p> <ul style="list-style-type: none"> - Collective pronouns to create a feeling of joint responsibility - <u>Offer a clear way to move forward</u> - Sign off with writer's name 	<p>commonly cited reason for reoffends was a lack of job opportunities for ex-offenders trying to integrate back into society. One re offender, who wished to remain anonymous, shared his experience of trying to find work or after release: 'it's utterly demoralising. I sent out 25 job applications in the last two weeks and haven't heard a thing. And whilst I was in prison, there was no preparation for this. No interview preparation, no CV workshops, nothing. I had no choice but to make money the only way I've ever known.'</p> <p><u><i>The case for change</i></u></p> <p>Whilst the facts and statistics don't lie and do in fact reveal the salient failings of our prison system – you may be thinking' it's always been this way, why should I care? And why should my readers care?' <u>Well, the dismal state of our present system can hit you where it hurts the most. Your pocket. The average prisoner cost the UK taxpayer £48,000 per year. Just imagine what we could do with all the money we would save if we actually took action to rehabilitate offenders thoroughly and prevent re offence. National austerity is at an all-time high: imagine how we could improve our hospitals, our schools, our social housing if we just removed our prison system once and for all.</u></p> <p>And I would like to place emphasis on the word reform here. Many would disparage what I have to say; that criminals need to face the consequences for their actions and you are right – they should. Which is why I suggest we reform prisons, not dispose of them all together. Effective mental and emotional rehabilitation of offenders is not just for their sake but for your sake too. Effective rehabilitation will result in a more harmonious, productive and compassionate society for us all.</p> <p><u><i>Final words</i></u></p> <p>We have a responsibility to demand justice, challenge inequality and strive for social harmony. Not only could we be part of the cure, but in taking actions a day you could be part of the prevention. <u>There are millions of Alfies in this country, but by taking a stance and encouraging your local MP to engage in governmental prison reform talks, you could help just one of them break the cycle of re-offence.</u></p> <p>By D. Stevens</p>
--	--



Hope Behind Bars: The Argument for Prison Reform

The Context

Take a moment and picture what I am about to describe. So think about what you would do?

Picture growing up without the luxury of a loving, supportive family. Imagine returning home every day to a house that is cold, dirty, and devoid of warmth, not just in temperature but in spirit. There are no hugs to greet you, no words of encouragement, no sense of belonging. You are left to navigate a world that feels as though it has forgotten you.

Now, imagine living without any adult role model to set high expectations for you, to inspire you, or to give you aspirations. Your dreams are stifled before they can even take root, overshadowed by the harsh reality of survival. Your heroes are not the doctors, the teachers, or the leaders you see on TV.



Instead, you find solace and guidance in the streets, where community is offered by those who themselves are lost.

At just 18 years old, seeking comfort and community, you find yourself making choices that lead to your first stint in prison. The cell becomes your home, a place more familiar than the world outside. And now, at 34, you look back on a life where freedom has been the anomaly. You've served six separate stints in prison. In all these years, you have experienced life beyond prison walls for a mere six months.

Imagine the weight of that existence, the constant struggle to break free from a cycle that seems unbreakable. This is a man named Afllie's story but not just about him; it's about the consequences of a society that fails its most vulnerable. It's a call to action for us all to lead with ethics, compassion, and an unwavering commitment to ensuring that no more children grow up without love, without support, and without hope.



More often than not, this is the journey towards prison. Does it seem fair to you? Does growing up like this not merit empathy and support?

But it's not just Alfie. There are millions of Alfies. In 2021, repeat offenders accounted for more than 85% of prisoners held in UK prisons with the average time between release and reoffending standing at a mere 3 months. The most commonly cited reason for reoffends was a lack of job opportunities for ex-offenders trying to integrate back into society. One re-offender, who wished to remain anonymous, shared his experience of trying to find work on after release: 'it's utterly demoralising. I sent out 25 job applications in the last two weeks and haven't heard a thing. And whilst I was in prison, there was no preparation for this. No interview preparation, no CV workshops, nothing. I had no choice but to make money the only way I've ever known.'



The case for change

Whilst the facts and statistics don't lie and do in fact reveal the salient failings of our prison system - you may be thinking 'it's always been this way, why should I care? And why should my readers care?' Well, the dismal state of our present system can hit you where it hurts the most. Your pocket. The average prisoner cost the UK taxpayer £48,000 per year. Just imagine what we could do with all the money we would save if we actually took action to rehabilitate offenders thoroughly and prevent re offence. National austerity is at an all-time high: imagine how we could improve our hospitals, our schools, our social housing if we just removed our prison system once and for all.

And I would like to place emphasis on the word reform here. Many would disparage what I have to say; that criminals need to face the consequences for their actions and you are right - they should. Which is why I



suggest we reform prisons, not dispose of them all together. Effective mental and emotional rehabilitation of offenders is not just for their sake but for your sake too. Effective rehabilitation will result in a more harmonious, productive and compassionate society for us all.

Final words

We have a responsibility to demand justice, challenge inequality and strive for social harmony. Not only could we be part of the cure, but in taking actions a day you could be part of the prevention. There are millions of Alfies in this country, but by taking a stance and encouraging your local MP to engage in governmental prison reform talks, you could help just one of them break the cycle of re-offence.

By D. Stevens



Language Paper 2: Practice Section A (Reading) Questions:

PAPER 2 MINI MOCK: GENDER	
<i>Source A: A transcript of Emma Watson's speech to the UN in 2014 beginning the HeForShe Campaign.</i>	
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	
<i>Source B: The following article from Punch, titled 'The Best Sewing Machine' is from 1859.</i>	
<p>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.</p> <p>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!</p>	
QUESTIONS	
Q1 - 4 MARKS - 5 MINUTES	Q2 - 8 MARKS - 10 MINUTES
Using source A shade the boxes of the four true statements.	Write a summary of the differences between the women described in each source.
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.	Q3 - 12 MARKS - 15 MINUTES
Watson sees gender as two sets of opposing stereotypes.	In source A how does Emma Watson use language to persuade her audience?
Suicide is the biggest killer of men between 20 and 49.	
Watson believes that men don't have equality, either.	Q4 - 16 MARKS - 20 MINUTES
15.5 million women will be married in the next 16 years.	Compare how the writers convey their attitudes to gender.
Watson feels both genders should be free to be sensitive.	



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. 'DIE-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

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

The crimes took place in Bosnia.	
Nine children were found living in awful conditions	
The gang leader was called Fagin.	
The children were smuggled into Spain illegally.	
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.	

Q2 - 8 MARKS - 10 MINUTES

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

Q3 - 12 MARKS - 15 MINUTES

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

Q4 - 16 MARKS - 20 MINUTES

Compare how the writers convey their attitudes to crime in each source.



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.		Write a summary of the differences between the atmosphere in each bar.
The bar used to be a Wes Anderson film set.	<input type="checkbox"/>	Q3 - 12 MARKS - 15 MINUTES In source A how does the writer use language to describe the 'Gin-Shop' he visits?
The bar is a huge room, both wide and high.	<input type="checkbox"/>	
The designer decided to paint the panelled walls.	<input type="checkbox"/>	
The reviewer is not impressed by the look of the bar.	<input type="checkbox"/>	
The bar reminds the reviewer of the 1920s and Miami art.	<input type="checkbox"/>	Q4 - 16 MARKS - 20 MINUTES Compare how the writers convey their attitudes to each bar and the people that work there.
The reviewer chooses to drink a cocktail first.	<input type="checkbox"/>	
The bar is not suitable for morning meetings.	<input type="checkbox"/>	
The menu offers small plates and light meals.	<input type="checkbox"/>	



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		Q2 - 8 MARKS - 10 MINUTES
Using source B shade the boxes of the four true statements.		Write a summary of the differences between the facilities and environment in each prison.
The prisoners are not allowed out of their cellblock.	<input type="checkbox"/>	Q3 - 12 MARKS - 15 MINUTES In source B how does the writer use language to describe being confined in a prison?
They have the chance to play volleyball or basketball.	<input type="checkbox"/>	
Some people work the mornings in prison.	<input type="checkbox"/>	
If they work in the morning they can't go to the yard.	<input type="checkbox"/>	Q4 - 16 MARKS - 20 MINUTES Compare how the writers convey their attitudes to prison and the prisoners within them.
The prisoners often get a good night's sleep.	<input type="checkbox"/>	
The prisoners always have access to the yard.	<input type="checkbox"/>	
The prisoners get angry when they have to stay indoors.	<input type="checkbox"/>	
The yard is very important to the prisoners.	<input type="checkbox"/>	



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 pailful or thief a pailful 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.



PAPER 2 MINI MOCK: TOWER BRIDGE

Source A: From 'The Hand-book of London', Peter Cunningham describes a journey over the bridge in 1850

On crossing the Bridge, the traveller should pause, for a moment, to note the animated scene presented by the River "above" and "below Bridge." The silent highway, as it is most inappropriately called, is crowded with restless little steam-boats, wherries, lumbering barges, and steam-tugs. From the Bridge, eastwards, extends "the Pool," thronged with a thousand masts, and gay with flags and streamers of every nation. Here is placed the great fish-market of Billingsgate, and yonder rises the stately façade of the Custom House; while, in the distance, soars conspicuous the turreted keep of the famous "Tower." Looking up the River (westward), we catch sight of Southwark and Blackfriars Bridges - of banks lined with enormous warehouses - and of a far-reaching vista of roofs, above which dominates, in misty grandeur, the glorious dome of St. Paul's. Nor is the Bridge itself, with its double tides of traffic, - on-rushing, never-ceasing, appallingly regular in their continual motion, - less worthy of observation: it is the busiest tract in the civilised world, and groans beneath the products of every clime. At its foot, on the one hand, stands Adelaide Place - a conglomeration of City offices; on the other, the stately pile of Fishmongers' Hall, the meeting-place of the members of a wealthy civic guild. Beneath us, through a dry arch, runs an apparently endless line of stores, warehouses, and wharfs. The steps on the right lead to the quay for the Hull, Rotterdam, and Scotch steamers; at the corner is St. Magnus Church, built by Sir Christopher Wren; on the left, to the place of embarkation and disembarkation of the cheap steam-boats which ply between London Bridge, Westminster, and Battersea.

Proceeding from the Bridge, we observe a turning on the right, whose descent is occupied by the graceful column of the Monument.

Source B: From a modern travel blog. Written in 2014, Sarah Shumate visits Tower Bridge.

I'll never forget the first time I saw Tower Bridge. I hadn't been living in London for very long and I was out taking a walk with some new friends along the river when there it was - the Tower Bridge standing tall and mighty in the middle of the Thames. I wanted to jump up and down and start pointing because, to my amazement, it seemed no one else in the group had noticed it. Why was no one else as starstruck as I was? As I now know a year later, when you live in London long enough, you learn to just accept these famous landmarks as part of the scenery and continue on with your day, but in my newness to the city, I couldn't hide my excitement. The girls I was with humored me and even took a detour from our path so I could walk across the bridge for the first time. I know it doesn't sound like much, I mean, I walked across a bridge - big deal, but I felt the same the first time I saw Big Ben in person, too. These locations I'd previously only seen in movies were reminders that this was real, I was finally an expat again in another country. I couldn't help but be thrilled about that!

I've now walked past Tower Bridge no less than two or three dozen times, so that initial thrill of seeing the famous bridge has faded a bit, but it's still one of my favorite landmarks in the city. This summer, we made an afternoon of it and picnicked beside the bridge on the banks of the Thames before taking the tour that would allow us to go inside Tower Bridge and walk across the pathways connecting the two towers. It's such a neat experience, as you'll see in the pictures below. Even more so now with the release of the news last week that glass floors have been added to the West Walkway allowing visitors to get a bird's eye view from the bridge. The glass path in the East Walkway is expected to be completed next month. (Don't worry - I hear there are still regular floors on each side of the glass, so if you don't want to walk across the glass, you don't have to!)

QUESTIONS

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 Tower bridge seen in 1850 in source A and the modern day viewing of it in source B
a) The writer was born and raised in London		Q3 - 12 MARKS - 15 MINUTES In source A how does the writer use language to describe the Thames?
b) Tower Bridge goes over the river Thames		
c) The writer's friends have lived in London for some time		
d) The writer didn't get a chance to walk across the bridge		Q4 - 16 MARKS - 20 MINUTES Compare how the writers convey their viewpoints on the bridges and sights of London.
e) The writer was not interested in Big Ben		
f) The writer is no longer interested in Tower Bridge		
g) She was walking with friends when first saw the bridge		
h) She has now walked past the bridge lots of times		



PAPER 2 MINI MOCK: WINTER IN AMERICA

Source A: From Rudyard Kipling's *Letters of Travel* in 1895. Kipling describes winter travelling in the US.

The next day is blue, breathless, and most utterly still. The farmers shovel a way to their beasts, bind with chains their large ploughshare to their heaviest wood-sled. These they drive, and the dragging share makes a furrow in which a horse can walk, and the oxen, by force of repeatedly going in up to their bellies, presently find foothold. The finished road is a deep, double gutter between three-foot walls of snow, where, by custom, the heavier vehicle has the right of way.

In January or February come the great ice-storms, when every branch, blade, and trunk is coated with frozen rain, so that you can touch nothing truly. The spikes of the pines are sunk into pear-shaped crystals, and each fence-post is miraculously hilted with diamonds. If you bend a twig, the icing cracks like varnish, and a half-inch branch snaps off at the lightest tap. If wind and sun open the day together, the eye cannot look steadily at the splendor of this jewelry. The woods are full of the clatter of arms; the ringing of bucks' horns in fight; the stampede of mailed feet up and down the glades; and a great dust of battle is puffed out into the open, till the last of the ice is beaten away and the cleared branches take up their regular chant.

Again the mercury drops twenty and more below zero, and the very trees swoon. The snow turns to French chalk, squeaking under the heel, and their breath cloaks the oxen in rime. At night a tree's heart will break in him with a groan. According to the books, the frost has split something, but it is a fearful sound—this grunt as of a man stunned.

Winter that is winter in earnest does not allow cattle and horses to play about the fields, so everything comes home; and since no share can break ground to any profit for some five months, there would seem to be very little to do.

Source B: Ed Grabianowski looks at the 10 worst snow storms of history in an article from 2009

Anyone who's ever lived in a chilly climate knows snowstorms well. Sometimes the weather forecast gives ample warning, but other times these storms catch us by surprise. Plows struggle to keep roads clear, schools are closed, events are canceled, flights are delayed and everyone gets sore backs from all the shoveling and snowblowing. But there are those rare snowstorms that exceed all forecasts, break all records and cause mass devastation (even if it's devastation that will melt in a few days or weeks). These storms are the worst of the worst, weather events that seem more like elemental blasts of pure winter rather than a simple combination of wind, temperature and precipitation.

Defining the 10 "biggest" snowstorms can be a tricky task. You can't simply rely on objective measures like the amount of snow. Often, the worst storms involve relatively modest snowfalls whipped into zero-visibility by hurricane-force winds. Some storms are worse than others because they impact major urban areas, or are so widespread that they affect several major urban areas. Timing can play a role as well – a storm during weekday rush hour is worse than one on a Saturday morning, and a freak early storm when leaves are still on the trees can cause enormous amounts of damage. In fact, meteorologists have developed a system similar to the one used to classify hurricanes to measure the severity of winter storms.

Blizzard of 1888: This snowstorm was so massive it became a historical event. In terms of storm severity factors, this one had it all: enormous amounts of snow, frigid temperatures, howling winds whipping up monstrous snow drifts – and a widespread area of effect that covered the entire northeastern United States. More than 400 people died during the storm, including more than 100 who were lost at sea.

QUESTIONS

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 effects of the winter weather in the US.
a) You always get a warning before a snowstorm	<input type="checkbox"/>	Q3 - 12 MARKS - 15 MINUTES In source A how does the writer use language to describe the snow?
b) Sometimes schools are closed during snow storms	<input type="checkbox"/>	
c) Naming the 10 biggest snow storms is easy	<input type="checkbox"/>	
d) The worst snow storms involve constant heavy snow	<input type="checkbox"/>	
e) The blizzard of 1888 involved monstrous snow drifts	<input type="checkbox"/>	Q4 - 16 MARKS - 20 MINUTES Compare how the writers convey their attitudes towards winter weather
f) There is a system available to measure snow storms	<input type="checkbox"/>	
g) Storms during the week are worse than weekend storms	<input type="checkbox"/>	
h) Just under 400 people died in the blizzard of 1888	<input type="checkbox"/>	



PAPER 2 MINI MOCK: RIOTS

Source A: From *The Times*, on 'The Riot at Lillie-Bridge', published in 1887.

The people broke windows and peered in, but could see nothing, though it is said the money taker was there with the money taken at the entrance. He was soon spirited away, however, and the money with him. It is said that the people who began the riot were decently dressed people from the North, such as are to be seen in the Pomona Gardens at Manchester and in the sporting places of Sheffield, with a wonderful amount of time and money to devote to pedestrian and horse racing. They began to shake the places and to break down palings, and they were quickly assisted in the work by the rougher orders, of whom there were a good sprinkling on the ground. A full half of the people were glad to depart as best they could, but some of the bookmakers were marked, and followed out to the streets. They jumped into cabs, and the angry crowd held on so to the cabs as to lift the horses off their feet. Those within the grounds tore down the hoardings, piled the squab palings and seats on to fires, and set the pavilion on fire. They burnt out completely a pavilion on the railway side, and, as narrated in the Times of yesterday, they sacked the refreshment bar. Then they set the row of buildings on fire at the north-end, and growing more reckless by impunity, they began to fire the buildings behind the Lillie-bridge Grounds.

The police were at first taken by surprise, as were most other people. Only sufficient police had been detached as for an ordinary occasion, as a forced interference with a race on the part of bookmakers or others had never been dreamt of. The few police who were there did their best to stop the riot, but they were utterly powerless to deal with three or four thousand of the roughest classes. The Fire Brigade men came, and their efforts to cope with the fire were doubly embarrassed, as in the first place the mob stopped the work, and then there was a poor supply of water. The police protected the firemen.

Source B: Chimene Suleyman looks back on the 2011 riots in 2017 in an article for *The Guardian*

These were the hours, the days, of the 2011 London riots. Of social unrest, burned and looted shops – of a kind of chaos I recognised innately, but which did not belong to me. Perhaps if you are from London, or it has lived on your skin for long enough, you will recognise that to survive it means to not be fearful of it. On a bus to Green Lanes, the driver stopped abruptly, and ordered us off. A mile or two away in Wood Green, police cars sped beyond Turkish restaurants, the shopping centre, the knock-off phone repair stores, and back again. Windows were by now boarded with a kind of naive hopefulness. Many were broken. Groups, mostly young, moved together with a collective energy I have seen in bar fights and on dancefloors.

I cannot remember now which friend I was texting. I began to type my dread as I started the 30-minute walk to where I was staying in Haringey. My head was down when he stepped towards me. Tall, bandana wrapped across his face, eyes only just visible, a piece of wood in hand, hood pulled high – and immediately I remembered every newspaper clipping, every headline, every whisper that he will take your phone, your handbag. I did not look at him. I simply anticipated the moment it would happen: his face against mine, flesh almost touching, how still my expression, how rigid his body, how close his breath. And he said: "Put your phone away – before somebody hurts you."

Even so, the London riots became known to some as an outpouring of greed, thuggery and mob destruction. Perhaps, in some cases, this was true. But erased from this narrative was a declaration on gross consumerism reserved for the wealthy, yet pushed upon the working classes who simply couldn't afford what they have been instructed to believe is necessity. The riots occurred one year into a new government, a Conservative and Liberal Democrat coalition that made drastic cuts, as well as impending monumental rises to tuition fees.

QUESTIONS

Q1 – 4 MARKS – 5 MINUTES

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

- | | |
|---|--|
| a) The crowd allowed the bookmakers to leave | |
| b) The crowd set the pavilion on fire | |
| c) The people causing the riot were local to the area | |
| d) Initially not enough police arrived and more were needed | |
| e) There were between three and four thousand rioters | |
| f) The police were prepared for the riot | |
| g) There was not enough water to quickly put the fires out | |
| h) The people rioting allowed the firemen to put out fires | |

Q2 – 8 MARKS – 10 MINUTES

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

Q3 – 12 MARKS – 15 MINUTES

In source B how does the writer use language to describe her feelings on her journey?

Q4 – 16 MARKS – 20 MINUTES

Compare how the writers convey their viewpoints on the riots.



PAPER 2 MINI MOCK: PACKED LUNCHES

Source A: James Greenwood explains a packed lunch in 1869, from *The Seven Curses of London*.

As need not be repeated here, a boy's estimate of earthy bliss might be conveniently contained in a dinner-plate of goodly dimensions. When he first goes out to work, his pride and glory is the parcel of food his mother makes up for the day's consumption. There he has it—breakfast, dinner, tea! Possibly he might get as much, or very nearly, in the ordinary course of events at home, but in a piecemeal and ignoble way. He never in his life possessed such a wealth of food, all his own, to do as he pleases with. Eight—ten slices of bread and butter, and may be—especially if it happen to be Monday—a slice of meat and a lump of cold pudding, relics of that dinner of dinners, Sunday's dinner!

His, all his, with nobody to say nay; but still only wealth in prospective! It is now barely seven o'clock, and, by fair eating, he will not arrive at that delicious piece of cold pork 'with the crackling on it until twelve! It is a keen, bracing morning; he has already walked a mile or more; and it wants yet fully an hour and a half to the factory breakfast time. It is just as broad as it is long; suppose he draws on his breakfast allowance just to the extent of one slice? Only one, and that in stern integrity: the topmost slice without fee or favour! But, ah! the cruel fragrance of that juicy cut of spare-rib! It has impregnated the whole contents of the bundle; The crust of that abstracted slice is as savoury, almost, as the crisp-baked rind of the original. Six bites—"too brief for friendship, not for fame"—have consumed it, and left him, alas! hungrier than ever. Shall he? What—taste of the sacred slice? No. It isn't likely. The pork is for his dinner. But the pudding—that is a supplemental sort of article; a mere extravagance when added to so much perfection as the luscious meat embodies. And out he hauls it; the ponderous abstraction afflicting the hitherto compact parcel with such a shambling looseness, that it is necessary to pause in one of the recesses of the bridge to readjust and tighten it. But, ah! rash boy!

Source B: An article from November 2017 explaining the ideal packed lunch for children.

Surprise your kids when they go back to school this January by swapping their lunch time cola, chocolate and crisps for healthy, nutritious alternatives.

Children's packed lunches have come a long way since the days of Wagon Wheels, Um Bongo and Monster Munch, but what does the perfect primary school pack-up look like?

Loughborough University's Dr Clare Holley, an expert in healthy eating behaviour in young children, has assembled the ingredients and amounts needed to give youngsters the correct amount of nutrition for their scholastic meals.

The perfect packed lunch, according to Dr Holley, includes a portion of all the main food groups – carbohydrates, dairy, fats and sugars, fruit and vegetables and protein.

And the portion sizes can be judged by using the size of a child's palm as one serving.

She said: "The best kind of packed lunch will be balanced between the main food groups.

"You need carbohydrates for energy.

"Dairy for calcium – which helps with strong teeth and bones.

"Fruit and vegetables for vitamins and minerals for a healthy body.

"Low sugar, low salt and low saturated fat to protect teeth, heart and other health. Consider healthy alternative snacks like breadsticks and nuts.

"And finally, milk, water or diluted fruit juice make the best drinks. Avoid fizzy drinks or flavoured waters as they may contain substantial amounts of sugar or be acidic which can lead to tooth decay." Dr Emma Haycraft, an expert in children's eating behaviours, also recommended using dividers to help keep the foods and flavours separate and reduce waste from unnecessary packaging.

QUESTIONS

Q1 - 4 MARKS - 5 MINUTES

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

- | | |
|--|--|
| a) The writer advises chocolate and crisps in lunchboxes | |
| b) The size of servings doesn't matter if it's the right food | |
| c) Calcium is needed to give children more energy | |
| d) Dr Clare Holley is an expert in healthy eating for children | |
| e) Flavoured water is a good option for lunch boxes | |
| f) An ideal packed lunch contains all the main food groups | |
| g) A packed lunch needs fruit and vegetables for vitamins | |
| h) A packed lunch's food should be separated if possible | |

Q2 - 8 MARKS - 10 MINUTES

Write a summary of the differences between the food in each packed lunch.

Q3 - 12 MARKS - 15 MINUTES

In source A how does the writer use language to describe the boy's feelings about his food?

Q4- 16 MARKS - 20 MINUTES

Compare how the writers convey their feelings and attitudes towards a packed lunch.



PAPER 2 MINI MOCK: CHILDREN IN POVERTY

Source A: Albert Smith writes *Sketches of London Life and Character* in 1849.

As you pass through one of those low, densely-populated districts of London where narrow dirty streets show the openings of noisome courts, narrower and dirtier still, and these again conduct to alleys, so dark and close, that sunlight never comes lower down the houses than the parapets of their roofs, you will be struck, above all things, by the swarms of children everywhere collected. They scuffle about, and run across your path, and disappear, like rabbits in a warren, in obscure holes. They wait on the kirk until a cab approaches, and run under the very knees of the horse. They collect round the open water plug, and spend the entire day there, all returning wet through to the skin. They form the great proportion of Mr. Punch's audience, when his scream is heard in the adjacent large thoroughfare. The barrage of the Nile is rivalled by their indefatigable attempts to obstruct the gutters with rubbish, and form basins in which to launch their walnut shells.

Their parents live huddled up in dirty single rooms, repelling all attempts to improve their condition - for "The People," we regret to say, are naturally fond of dirt - and whenever the rain is not actually pouring down in torrents, they turn their children out to find means of amusement and subsistence, at the same time, in the streets.

Of all their favourite haunts, there is not one more popular than the bit of open ground where a mass of houses have been pulled down to make room for a new street or building. If they find an old beam of timber, so much the better. They unite their pigmy forces to turn it into a see-saw, and, this accomplished, a policeman is the only power that can drive them from the spot. They build forts with brick-bats. They scuffle the mounds of rubbish perfectly smooth by running, or being dragged up and down them; they excavate eaves, and make huts; and know of nothing in the world capable of affording such delight, except it be the laying down, or taking up, of some wooden pavement.

Source B: Robert Booth writes about a United Nations visit in 2018 in an article for *The Guardian*

The United Nations rapporteur on extreme poverty and human rights squeezed on to a school bench alongside a dozen children in one of Glasgow's most deprived neighbourhoods and posed a question: "Who should help poor people?"

"The rich people," Soroush, one of the children, shot back. "It's unfair to have people earning billions of pounds and have other people living on benefits."

It was perhaps the frankest answer Philip Alston received on a two-day visit to Scotland, where a million people live in relative poverty, including one in five children.

After an itinerary dominated by meetings with politicians and charities, the world-leading human rights expert ended his week at Avenue End school, which serves some of the most deprived neighbourhoods in Scotland. In places like Craigend and Ruchazie about 30% of adults are on benefits and life expectancy for men is about a decade less than in the affluent south of the city.

The children were asked to jot down what being poor might mean for a person. John Adebola-Samuel, 12, quietly penned: "He cannot afford meals. He cannot buy trainers. He cannot watch TV."

John's family relied on food banks for two years and for a long time he only took bread and butter to school for lunch.

"I got hungry because I was smelling the other food," he said. "I had to take my eyes away from it. The most unfair thing is the government knows families are going through hard times but they decide not to do anything about it."

QUESTIONS

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 children's behaviour in each source.
a) The children were asked who should help the poor	<input type="checkbox"/>	Q3 - 12 MARKS - 15 MINUTES In source A how does the writer use language to describe the district the children live in?
b) The man from the UN visited a school in London	<input type="checkbox"/>	
c) A million people in Scotland live in relative poverty	<input type="checkbox"/>	
d) The children were asked what they liked about school.	<input type="checkbox"/>	Q4 - 16 MARKS - 20 MINUTES Compare how the writers convey their feelings and attitudes towards children in poverty.
e) Poor people in Scotland have a lower life expectancy	<input type="checkbox"/>	
f) The young child John who wrote his answer is 13	<input type="checkbox"/>	
g) This was the first place the man from the UN visited	<input type="checkbox"/>	
h) John's family have relied on food banks in the past	<input type="checkbox"/>	



Language Paper 2: Practice Section B (Writing) Questions

1. 'Snow seems like it is picturesque, exciting and fun but in reality it causes accidents, inconvenience and economic disruption.'

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

2. 'Floods, earthquakes, hurricanes and landslides – we see more and more reports of environmental disasters affecting the world and its people every day.'

Write the text of a speech for a debate at your school or college in which you persuade young people to take more responsibility for protecting the environment.

3. '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.

4. '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.

5. 'People protest about the cruelty of keeping animals in captivity, but they seem happy enough to eat meat, keep pets and visit zoos. All animals should be free!'

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

6. 'Education is not just about which school you go to, or what qualifications you gain; it is also about what you learn from your experiences outside of school.'

Write a speech for your school or college Leavers' Day to explain what you think makes a good education.

7. '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.

8. 'Cars are noisy, dirty, smelly and downright dangerous. They should be banned from all town and city centres, allowing people to walk and cycle in peace.'

Write a letter to the Minister for Transport arguing your point of view on this statement.

9. Children of school age should not be working at all. They should be focused on their school work and helpful to their parents. Working for money comes later.'

Write the text for a speech to be given at a school debate in which you argue for or against this statement.

10. 'It is people who have extraordinary skill, courage and determination who deserve to be famous, not those who have good looks or lots of money or behave badly.'

Write a letter to the editor of a newspaper in which you argue your point of view in response to this statement.

11. 'People have become obsessed with travelling ever further and faster. However, travel is expensive, dangerous, damaging and a foolish waste of time!'

Write an article for a news website in which you argue your point of view on this statement.

12. 'People protest about the cruelty of keeping animals in captivity, but they seem happy enough to eat meat, keep pets and visit zoos. All animals should be free!'

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



LANGUAGE T-CODES:

Paper 1: Section A

Q2:

1. Use more of a range of shorter quotes.
2. Embed your references into your sentences.
3. Use more tentative language (like perhaps) to explore multiple effects.
4. Include the specific subject term instead of things like 'the word' or 'the phrase'
5. You have chosen a less important part to zoom in on in your quote. Look again and chose a better part that links to your point.
6. Your quote is not well suited to your point. Either change your quote or your point.
7. Use intentional verbs to explore the effects of the language.

Q3:

1. Use more of a range of shorter quotes.
2. Clearly begin by stating the writers narrative focuses throughout the extract
3. Use more tentative language (like perhaps) to explore multiple effects.
4. You have spoken about language techniques like individual verbs. Re-write the section thinking about the overall effect of choices in this moment.
5. Focus in on more specific structural features like the use of flashbacks or foreshadowing.
6. Try to analyse any juxtapositions in the extract and the effect they create.

Q4:

1. Specify what part of the statement you are talking about as well as whether you agree or disagree.
2. Use more of a range of shorter quotes.
3. Embed your references into your sentences.
4. Use more tentative language (like perhaps) to explore multiple effects.
5. Include the specific subject term instead of things like 'the word' or 'the phrase'
6. You have chosen a less important part to zoom in on in your quote. Look again and chose a better part that links to your point.
7. Your quote is not well suited to your point. Either change your quote or your point.
8. Use intentional verbs to explore the effects of the language.
9. You need to specify the effect on readers. How do the writer's choices impact on their emotions/viewpoint.
10. You have mostly considered language. Focus on how structural choices also have a relevant effect.
11. You have mostly considered structural choices. Focus on how language choices also have a relevant effect.



12. You have mostly agreed. Consider an alternative opinion readers might have that contrasts with the statement.

Paper 1: Section B

Q5

1. Begin with an ambiguous opening declarative sentence
2. provide clarity here about where your story is set, why the narrator is there, and what situation they are in.
3. Include a short 'tiny detail' about one thing.
4. Vary sentence structure. Try beginning a sentence with: an adverb, a verb, triple adjective colon.
5. Vary sentence structure. Vary the length of sentence: short sentence, minor sentence, compound sentence, complex.
6. Vary sentence type. Write an exclamatory or interrogative sentence.
7. Rewrite this sentence incorporating figurative language: metaphor, simile, personification, simile.
8. Avoid repeating vocabulary. Use a thesaurus to improve this word.
9. Change paragraph when there is a change in time, place, focus or a switch from internal to external narration
10. Include a 1 line transformation that is unexpected
11. ensure the second half of your story has a clear tonal contrast from the beginning of your story
12. Your story should focus on more sophisticated themes such as nostalgia, grief, loss, loneliness, regret.
13. Your ending is rushed. Ensure you have come to a resolution for unanswered questions and that there is a link to your beginning
14. You are swapping between tenses. Make sure your tense is consistent.

High-level:

15. have your narrator have a clear narrative voice. Have their personality come across through their narration
16. Introduce an object that acts as a motif throughout your story. Have the object be introduced at the beginning of the story and returned to at the end, with the importance/significance of the object having been revealed/increased.
17. Show, not tell this feeling. Change the phrase 'I feel/felt,
18. Include a flashback that provides greater exposition regarding your character. This will build better connection between your protagonist and the reader.
19. Include a 'twist in your ending that goes against what the reader was expecting to happen. E.g. The narrator's surprising identity is revealed; the significance of it was not what was expected.

Paper 2: Section A

Q2:

1. Use more of a range of shorter quotes.
2. You have talked about subjective ideas. Go back and identify objective information.
3. You need to clearly explain what the evidence objectively implies.
4. You have not opened with a comparative point. Go back and do that.
5. Use comparative connectives (like contrastingly) consistently.

Q3:

1. Use more of a range of shorter quotes.
2. Embed your references into your sentences.
3. Use more tentative language (like perhaps) to explore multiple effects.
4. Include the specific subject term instead of things like 'the word' or 'the phrase'
5. You have chosen a less important part to zoom in on in your quote. Look again and chose a better part that links to your point.
6. Your quote is not well suited to your point. Either change your quote or your point.
7. Use intentional verbs to explore the effects of the language.

Q4:

1. Use comparative phrases like both, similarly, conversely.
2. You need to clearly identify the writer's perspective and describe it specifically. (E.g. they feel admiration/despair/optimism)
3. You need to specify the tone of the writer.
4. Embed your references into your sentences.
5. Use more tentative language (like perhaps) to explore multiple effects.
6. Include the specific subject term instead of things like 'the word' or 'the phrase'
7. You have chosen a less important part to zoom in on in your quote. Look again and chose a better part that links to your point.
8. Your quote is not well suited to your point. Either change your quote or your point.
9. Use intentional verbs to explore the effects of the language

Paper 2: Section B**Q5**

1. Open with short focused rhetorical questions.
2. Use inclusive language to address your audience.
3. Make use of hypothetical situations to position your argument.
4. Write in a tone that considers the question and protests of the audience.
5. Use emotive language to invest your audience; help them to feel your topic is important.
6. Look at this section again. You need to notice the places you would pause and insert the appropriate punctuation.
7. Look at this section again. Divide your paragraphs using // every time your change topic/focus.



8. Look at this section again. Re-write your sentences to accurately match the tone you want to create.
9. Look at this section. Ensure that any statistics you use include: a research institution (like a university); a focus group (like women in the UK); a year it was conducted (like 2023); a believable number (NOT 99.9%).
10. Look at this section again. You need to create a more detailed chain of reasoning. Think about how you could logically link your argument together.
11. Make use of ethos. Adjust your tone to present yourself as an expert audiences can trust.
12. Consider the arguments people might use against your and directly counter-argue them.
13. Consider your text-type more closely. Make edits to your writing to closely consider the features of this text type.
14. Look at this section again. Your vocabulary is simple. Use a thesaurus to use a more sophisticated synonym.
15. Be clear with your audience on what you want them to take-away. How could they change,
16. Look at this section again. You need to use capital letters accurately.
17. Look at this section again. You have mis-spelt some more basic vocabulary. Go back and correct them.

