

English Language



BEAL SIXTH FORM
ONE SIXTH FORM - TWO SITES - THREE PATHWAYS



**KEEP
CALM
AND
STUDY ENGLISH
LANGUAGE**

Paper Overview

Paper 1: Explorations in Creative Reading and Writing

What's assessed:

Section A: Reading

- one literature fiction text.

Section B: Writing

- descriptive or narrative writing.

Section A: 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)

Section B: Writing (40 marks) (25%)

- 1 extended writing question (24 marks for content, 16 marks for technical accuracy)

Paper 2: Writers' Viewpoints and Perspectives

What's assessed:

Section A: Reading

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

Section B: Writing

- writing to present a viewpoint.

Section A: Reading (40 marks) (25%) – two linked texts

- 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)

Section B: Writing (40 marks) (25%)

- 1 extended writing question (24 marks for content, 16 marks for technical accuracy)



Language Paper 1:

Explorations in creative reading and writing.



Paper 1 Question 1

List 4 things from this part of the text about ...

- 4 marks for 4 points
- 5 minutes
- Identify explicit information
- Identify explicit ideas

A01 requires you to:

- Identify and interpret **explicit** and **implicit** information and ideas.
- Explicit meanings are the clear and obvious points from a text. Implicit meanings are implied.

Top Tips:

- Keep information basic – no need to interpret the information
- Direct quotes will be credited.
- Two points in a line will be given a point each.
- However, if you copy out the entirety of lines 1-5, you will not be given a mark.

You need to think about the whole extract.

Example questions:

Woman in Black

There was a rough scraping, as the cart came onto the stones, and then pulled up. We had arrived at Eel Marsh House.

For a moment or two, I simply sat looking about me in amazement, hearing nothing save the faint keening of the winter wind that came across the marsh, and the sudden rawk-rawk of a hidden bird. I felt a strange sensation, an excitement mingled with alarm... I could not altogether tell what. Certainly, I felt loneliness, for in spite of the speechless Keckwick and the shaggy brown pony I felt quite alone, outside that gaunt, empty house. But I was not afraid – of what could I be afraid in this rare and beautiful spot? The wind? The marsh birds crying? Reeds and still water?

List 4 things that tell us about where Arthur Kipps is. (4 marks)

A _____ B _____

C _____ D _____

A Christmas Carol

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up upon its ghostly forehead. The hair was curiously stirred, as if by breath or hot-air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression. As Scrooge looked fixedly at this phenomenon, it was a knocker again.

List 4 things about Jacob Marley's appearance on the door-knocker.

A _____

B _____

C _____

D _____

Paper 1 Question 2

How does the writer use language to...

- 8 marks
- 12 minutes
- 3-4 points

Top Tips:

- Not everything in the bullet points needs to be used.
- Subject terminology should enhance a response and not be reliant upon it.
- The analysis must be precise and contextualised.
- No introductions.
- Work backwards – the EFFECT is what gains marks.
- Write about: the effect/tone and then support with the technique that did that; the bigger ideas suggested by the metaphor/simile/word choice; think about the feelings of the character AND the reader.
- Do not: write about sentence structure; write more than the two pages given; write about techniques without saying what effect is made; use the phrase 'a good effect/big effect'.
- Make 3 points maximum.

You will be given select lines to look at.

What you are looking for:

- Powerful adjectives, verbs and adverbs – semantic field?
- Imagery – similes, metaphors, personification, hyperbole, pathetic fallacy, foreshadowing, suspense.
- Symbolism.
- Themes?
- Formal or informal (More relevant if it is fiction or non-fiction).

Banned phrases (they do not gain you marks!):

- ✗ This makes the reader want to read on
- ✗ It has an effect on the reader
- ✗ It draws the reader in
- ✗ The reader can imagine it in their head
- ✗ I know this because...
- ✗ The writer uses words and phrases well

Use these phrases instead:

- ✓ The language evokes a particular emotion in the reader to...
- ✓ The [insert word class], '...' implies the idea of...
- ✓ The phrase, '...' create a specific image for the reader, possibly to...
- ✓ The writer uses this to highlight/imply/suggest that...
- ✓ The writer includes this particular tone within an additional part of the text to encourage the reader to consider...
- ✓ The writer uses this language to reinforce/challenge/cause the reader to question ideas of...
- ✓ Alternatively, the word could connote...
- ✓ I believe that the writer did this to...

Reminder:

- **Personification** – Attributing a human quality to something non-human.
- **Metaphor** - A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
- **Simile** - A figure of speech involving the comparison of one thing with another thing of a different kind, using 'like' or 'as'.
- **Adjectives** – A describing word.
- **Adverbs** – Adjectives that describe a verb.
- **A variety of sentence structures** – Simple, Compound, Complex.
- **Imagery** – Visual images produced using descriptive language.
- **Emotion** - A strong feeling deriving from one's circumstances, mood, or relationships with others.
- **Senses** – Sight, Smell, Taste, Touch, Sound.

Step-by-Step:

Step 1 – Read the question – what is it asking of you?

Step 2 – Read through the snippet that is given to you.

Step 3 – Underline/highlight any language techniques you can find that link back to the question.

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? What does it tell the readers?

Step 5 – Begin writing your answer, making sure to include three points, three quotations and three levels of analysis. Also, ensure that your points refer to what the question is asking of you.

Step 6 – Consider the reader.

Raising it to a Level 8/9:

DEEPER ANALYSIS: Upon first glance, it would appear ...; however, on closer inspection...

TRACING IDEAS THROUGHOUT THE TEXT: The symbol/idea/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: The image could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ... coupled with ... to highlight...

Success Criteria:

Level	Skills Descriptor
Level 4 Perceptive, detailed 7-8 marks	Shows detailed and perceptive understanding of language <ul style="list-style-type: none">- <u>Analyses</u> the effects of the writer's choices of language- Selects a judicious range of quotations- Uses sophisticated terminology accurately.
Level 3 Clear, relevant 5-6 marks	Shows clear understanding of language <ul style="list-style-type: none">- <u>Clearly explains</u> the effects of the writer's choices of language- Selects a range of relevant quotations- Uses subject terminology accurately
Level 2 Some, attempts 3-4 marks	Shows some understanding of language <ul style="list-style-type: none">- <u>Attempts to comment</u> on the effect of language- Selects some relevant quotations- Uses some subject terminology, not always appropriately.
Level 1 Simple, limited 1-2 marks	Shows some understanding of language <ul style="list-style-type: none">- <u>Offers simple comment</u> on effect of language.- Simple references or textual details- Simple mention of subject terminology
Level 0 No marks	No comment offered on the use of language. Nothing to reward.

Example Questions:

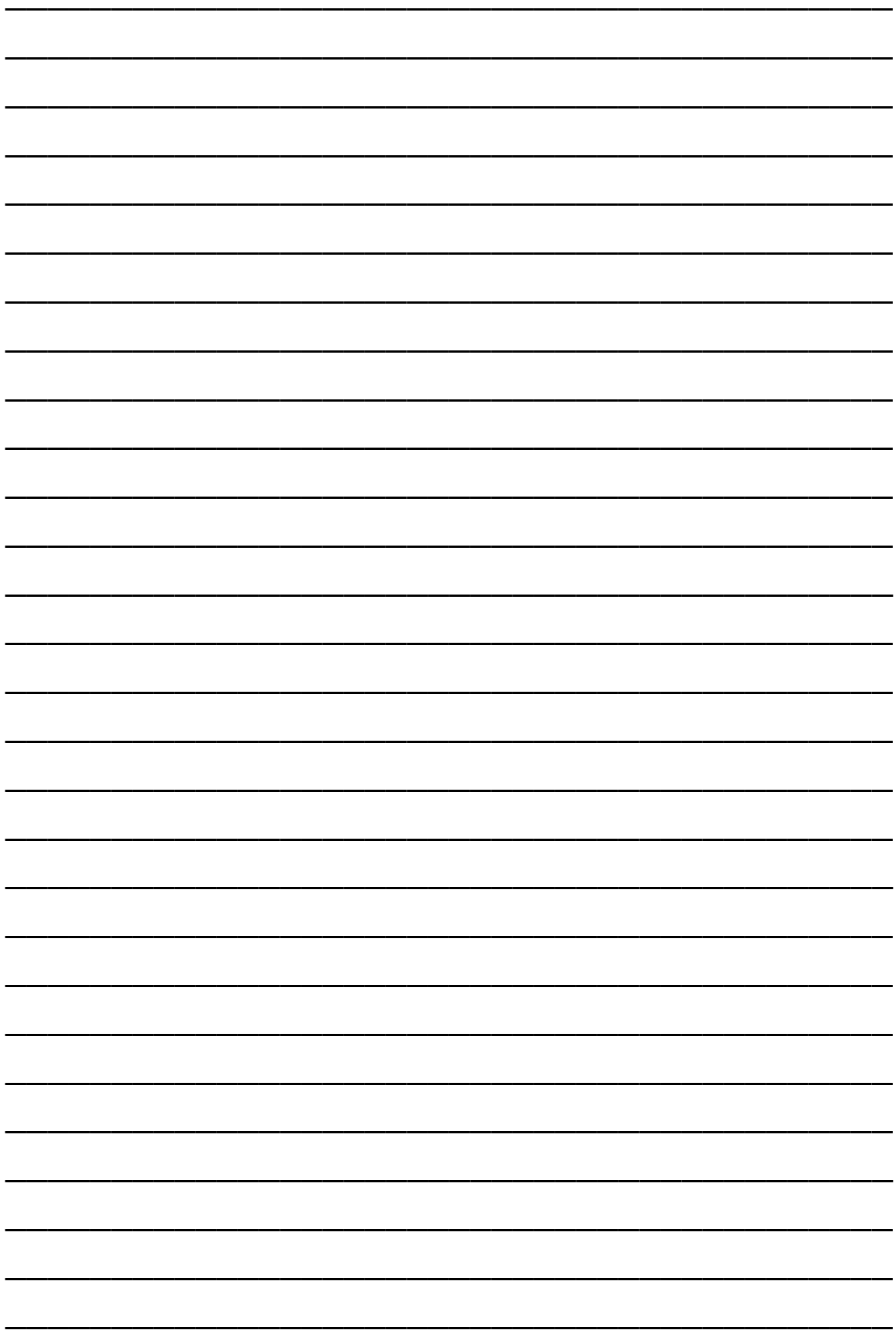
They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian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

It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed.

Q2. How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

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



She heard her clumsy feet on the porch and listened and felt her hands scrabbling and ripping at the lock with the key. She heard her heart. She heard her inner voice screaming. The key fit. Unlock the door, quick, quick! The door opened. Now - inside! Slam it! She slammed the door. "Now lock it, bar it, lock it!" she gasped wretchedly. "Lock it, tight, tight!" The door was locked and bolted tight. She listened to her heart again and the sound of it diminishing into silence. Home! Oh God, safe at home! Safe, safe and safe at home! She slumped against the door. Safe, safe. Listen. Not a sound. Safe, safe, oh thank God, safe at home. I'll never go out at night again. I'll stay home. I won't go over that ravine again ever. Safe, oh safe, safe home, so good, so good, safe! Safe inside, the door locked. Wait. Look out the window. She looked. Why, there's no one there at all!

The Whole Town's Sleeping

How does the writer use **language** to convey **the woman's fears** to the reader?

You could include the writer's choice of:

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

Modelled example:

The author uses language in a variety of interesting ways to convey the woman's _____ to the reader. The writer's choice of _____ in the phrase: "**Her hands scrabbling and ripping at the lock with her key**" help to convey the terror she is experiencing because the verb "**scrabbling**" means to grasp something _____ while the verb "**ripping**" helps readers to understand how frantically she thrust the key at the _____.

The narrative viewpoint also switches rapidly between third person and interior monologue, where the reader hears the _____ of the woman as she has them. For example: "**The door opened. Now – inside! Slam it! She slammed the door.**" This is very clever because the reader is forced to imagine themselves as the _____ in this terrifying situation and it makes the story more _____.

Also, the woman's fears are conveyed by the author's heavy use of _____ and telegraphic exclamation sentences, as in: "**The door opened. Now – inside. Slam it! She slammed the door.**" The _____ sentences increase the tempo of the experience for the reader, and heighten the _____ that they experience when reading the story.

[illegible]

Paper 1 Question 3

What you should be thinking about:

- Beginning and ending – how? What is significant? Do they link?
- Viewpoint (narrator? First person?) and changes in viewpoint.
- Change in tone/mood/atmosphere – find the shift.

Top

writer has chosen to structure the text in this way

- You should see the text as a construct and look at the overview before breaking it down and analysing the shifts
- Keep subject terminology simple, equilibrium, narrative shifts, shifts in focus.
- You should consider the movement through the text and explain why the shifts happened
- Introductions are unlikely to gain marks
- You should write about: link between beginning and end, symbolism, first person/third person perspective, use of flashback/setting shifts.
- You should not: write about punctuation, dialogue (unless they have a really pertinent point) say 'this makes the reader want to read on.
- Make 3 points maximum.

You need to think about the whole extract.

Reminder:

- **Focus** – The centre of interest or activity.
- **Shift** – A change in direction or character or time.
- **Perspective** – A point of view or a particular interest in a topic.
- **Time-Shift** – Move from one time period to another.
- **Flashback** – Remembering a past memory.
- **Linear** – Progressing from one stage to another in sequence.
- **Non-Linear** – Not straightforward or in sequence.
- **Chronological** – Arranged in order.
- **Climax** – The most intense or exciting bit of the text.
- **Jarring** – Striking or shocking.

Step-by-Step:

Step 1 – Read the question –what is it asking of you?

Step 2 – Read through the extract again.

Step 3 – Underline/highlight any structural techniques you can find that link back to the question. Ask yourself, what does each paragraph tell you?

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? Why might it be interesting to the readers?

Step 5 – Begin writing your answer, making sure to include three points, three quotations and three levels of analysis. Also, ensure that your points refer to what the question is asking of you.

Raising it to a Level 8/9:

DEEPER ANALYSIS: Upon first glance, it would appear ...; however, on closer inspection...

TRACING IDEAS THROUGHOUT THE TEXT: The direct contrast between description and speech/introduction of the character/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: This shift could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ... coupled with ... to

Example extract and questions:

The Sniper by Liam O'Flaherty (1897 – 1984)

In this extract, taken from a short story, an Irish Republican Army soldier – a sniper – is shooting at the enemy. He has spotted an enemy sniper on a nearby rooftop and takes aim.

The Republican sniper smiled and lifted his revolver above the edge of the parapet. The distance was about fifty yards--a hard shot in the dim light, and his right arm was paining him like a thousand devils. He took a steady aim. His hand trembled with excitement. Pressing his lips together, he took a deep breath through his nostrils and fired. He was almost deafened with the report and his arm shook with the recoil.

5

Then when the smoke cleared, he peered across and uttered a cry of joy. His enemy had been hit. He was reeling over the parapet in his death agony. He struggled to keep his feet, but he was slowly falling forward as if in a dream. The rifle fell from his enemy's grasp, hit the parapet, fell over, bounded off the pole of a barber's shop beneath and then clattered on the pavement.

10

Then the dying man on the roof crumpled up and fell forward. The body turned over and over in space and hit the ground with a dull thud. Then it lay still.

The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse. The sweat stood out in beads on his forehead. Weakened by his wound and the long summer day of fasting and watching on the roof, he revolted from the sight of the shattered body of his dead enemy. His teeth chattered, he began to gibber to himself, cursing the war, cursing himself, cursing everybody.

15

He looked at the smoking revolver in his hand, and swearing he hurled it to the roof at his feet. The revolver went off with a concussion and the bullet whizzed past the sniper's head. He was frightened back to his senses by the shock. His nerves steadied. The cloud of fear scattered from his mind and he laughed.

20

Taking the whiskey flask from his pocket, he emptied it a drought. He felt reckless under the influence of the alcohol. He decided to leave the roof now and look for his company commander, to report back. Everywhere around was quiet. There was not much danger in going through the streets. He picked up his revolver and put it in his pocket. Then he crawled down through the skylight to the house underneath.

25

When the sniper reached the laneway on the street level, he felt a sudden curiosity as to the identity of the enemy sniper whom he had killed. He decided that his enemy was a good shot, whoever he was. He wondered if he knew him. Perhaps he had been in his own company before the split in the army. He decided to risk going over to have a look at him. He peered around the corner into O'Connell Street. In the upper part of the street there was heavy firing, but around here all was quiet.

30

The sniper darted across the street. A machine gun tore up the ground around him with a hail of bullets, but he ~~crossed. He threw himself face downward beside the corner. The machine~~ gun stopped.

35

Then the sniper tu

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

You could write about:

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

Example Answer:

The author first focuses the reader's attention on the main character, a sniper on a rooftop preparing to shoot at his enemy, who is also on the rooftop of a building opposite. He pulls the trigger.

The narrative focus then shifts so that the reader's attention is focused on the enemy soldier who has been wounded. The writer describes how his rifle falls to the ground and then he falls from the roof to the ground, dead.

The narrative focus then shifts to the sniper in the street below. The dead body of the man he has just killed is just across the road and the sniper wonders if he knew the dead man. He decides to cross the street. Tension rises when a machine gun opens fire on him as he crosses the street.

What follows is a description of the sniper's reaction to the killing. He feels guilty for killing someone, throws his gun to the floor and takes a drink of alcohol to calm his nerves. Then he climbs down from the roof to report the success of his mission.

The climax of the episode is an unexpected ending. When the sniper throws himself to the floor to avoid the machine gun fire, he lands beside the body of the man he has just killed. He discovers that the man he has just killed is his own brother.

2)

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

You could write about:

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

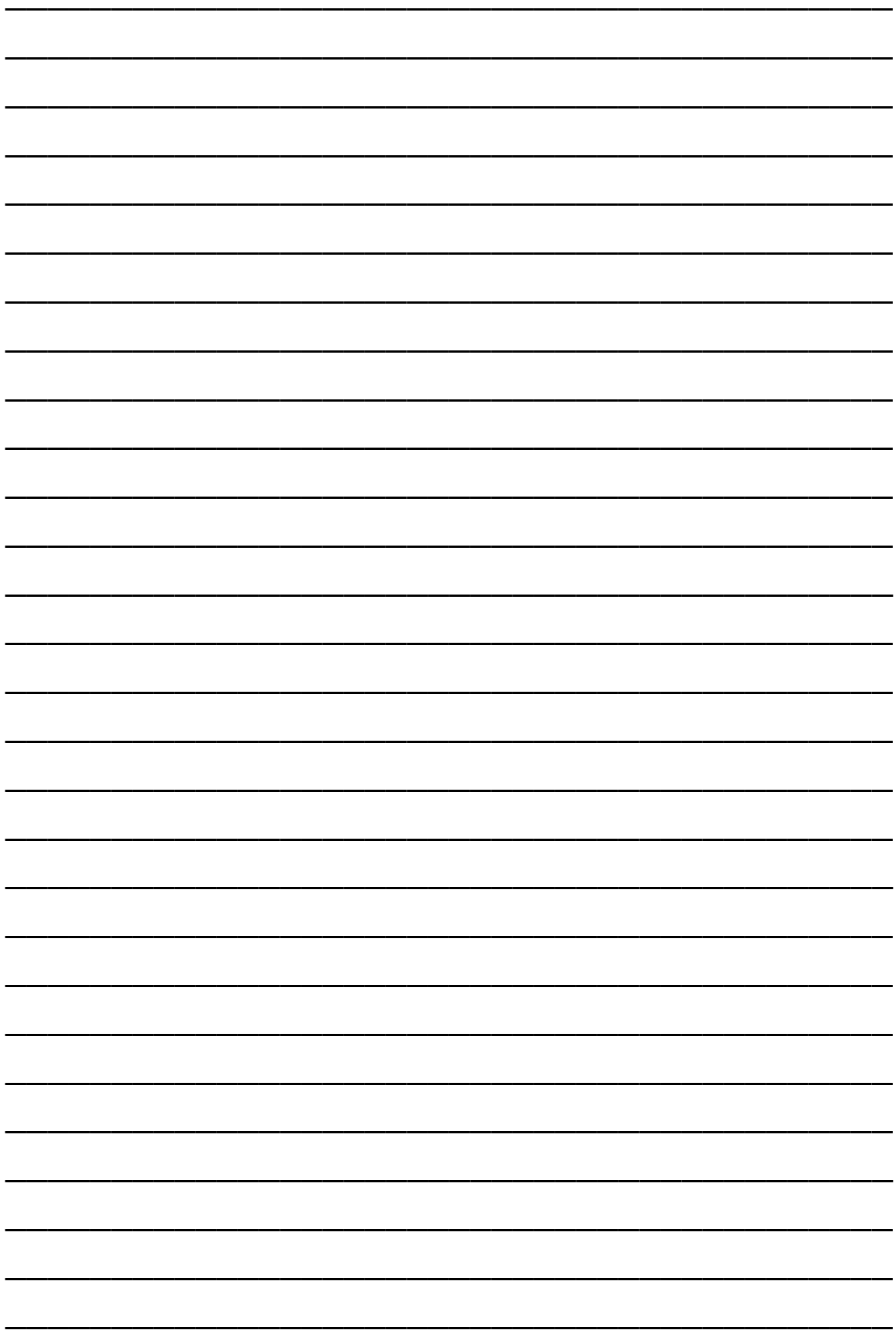
It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed. For he had to stick closely to a programme: from ten till eleven Queen's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

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

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

Example Answer Opener:

The extract opens with a third person narrator introducing the character, Hale, who we are told 'knew, before he had been in Brighton three hours, that they meant to murder him.' Introduces the character to the readers in the first line, makes me feel Hale is going to be the focus of the text. By telling the readers that Hale knew someone was out to murder him it creates tension and establishes an ominous atmosphere. This makes me imagine the fear and anticipation Hale would be experiencing and may makes readers look for suspicious activity in whatever is described by the narrator.



Paper 1 Question 4

- 20 marks
- 25 minutes
- 5-6 points

Top Tips:

- You must understand it is imperative to evaluate the 'how' as well as the 'what'.
- All evaluations and interpretations are valid as long as they are rooted in the text.
- You should decide if they are agreeing/not agreeing, and then read the text again before they answer with the statement in mind.
- As you read you should highlight the points that link to the statement and then consider three to write about in their answer.
- Things to look out for: motivations of characters, symbolism, the deeper meaning of words and what they reveal about the characters. Speak generally about the characters/situation as a whole and make a judgement.
- The best answers consider how you came to that

What you should be thinking about:

- Despite being given a focus (specific lines) you should also talk about the other half of the text as this shows perception.
- You do not have to say 'I agree'; it can be implicit.
- Marks are given for language, structure and symbolism.

This will always focus on the 2nd half of the text.

Reminder:

- **Atmosphere** – Is the writer successful in creating a particular mood? How does the text make you feel?
- **Description of location** – How does the description of place add to the reader's appreciation of the atmosphere?
- **Description of character** – Does the physical description reveal the character's traits, personality, identity etc.?
- **Names** – Bearing mind the comment that 'in a novel names are never neutral. They always signify something, even if it is only ordinariness...the naming of characters is always an important part of creating them.' Are they well-chosen? What do they suggest? Do they fit (or deliberately not fit)?
- **Dialogue** – How does it add to our understanding and successfully shape characterisation? What does it reveal about their state of mind?
- **Action** – How does the character behave? What does this suggest about them?

Step-by-Step:

Step 1 – Read the question –what is it asking of you? What is the statement?

Step 2 – Read through the extract again.

Step 3 – Underline/highlight anything that can strengthen your argument.

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? How can you link it back to the statement and your argument?

Step 5 – Begin writing your answer, making sure to include six points, six quotations and six levels of analysis. Also, ensure that your points refer to the statement.

Raising it to a Level 8/9:

Success Criteria:

DEEPER ANALYSIS: Upon first glance, it would appear...; however, on closer inspection...

TRACING IDEAS THROUGHOUT THE TEXT: The symbol/idea/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: The image could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ...coupled with ... to highlight...

READER POSITIONING: The reader is encouraged/ positioned in favour of/against ...because....

Level	Skills Descriptors
Level 4 Perceptive, detailed 16-20 marks	<u>Shows perceptive and detailed evaluation:</u> • Evaluates critically and in detail the effect(s) on the reader • Shows perceptive understanding of writer's methods • Selects a judicious range of textual detail • Develops a convincing and critical response to the focus of the statement
Level 3 Clear, relevant 11-15 marks	<u>Shows clear and relevant evaluation:</u> • Evaluates clearly the effect(s) on the reader • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Makes a clear and relevant response to the focus of the statement
Level 2 Some 6-10 marks	<u>Shows some attempts at evaluation:</u> • Makes some evaluative comment(s) on effect(s) on the reader • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some response to the focus of the statement
Level 1 Simple, limited 1-5 marks	<u>Shows simple, limited evaluation:</u> • Makes simple, limited evaluative comment(s) on effect(s) on reader • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes a simple, limited response to the focus of the statement

One evening, the boy was crouched on top of the mound making a new town out of a heap of broken glass. He liked this time of day best – after tea, before bed. The air seemed to get grainy as its colour changed from vinegary yellow to candyfloss blue. He could rub it between his fingers like dust and slow time down. At the top of the mound he was in charge and he didn't want to go home to bed. He collected green glass shards¹ and broken brown bottle necks. He tumbled fragments of old window in his hands like shattered marbles. He pushed the glass into the mound, making houses, balancing roofs on them, building towers. The last of the sunlight caught and glinted in the tiny glass walls.

More of the black birds than he'd ever seen before rushed overhead and gathered on the ^{[[1]]} lamppost. The orange light hadn't yet switched on but the shadows were growing. He heard nine chimes of the town hall

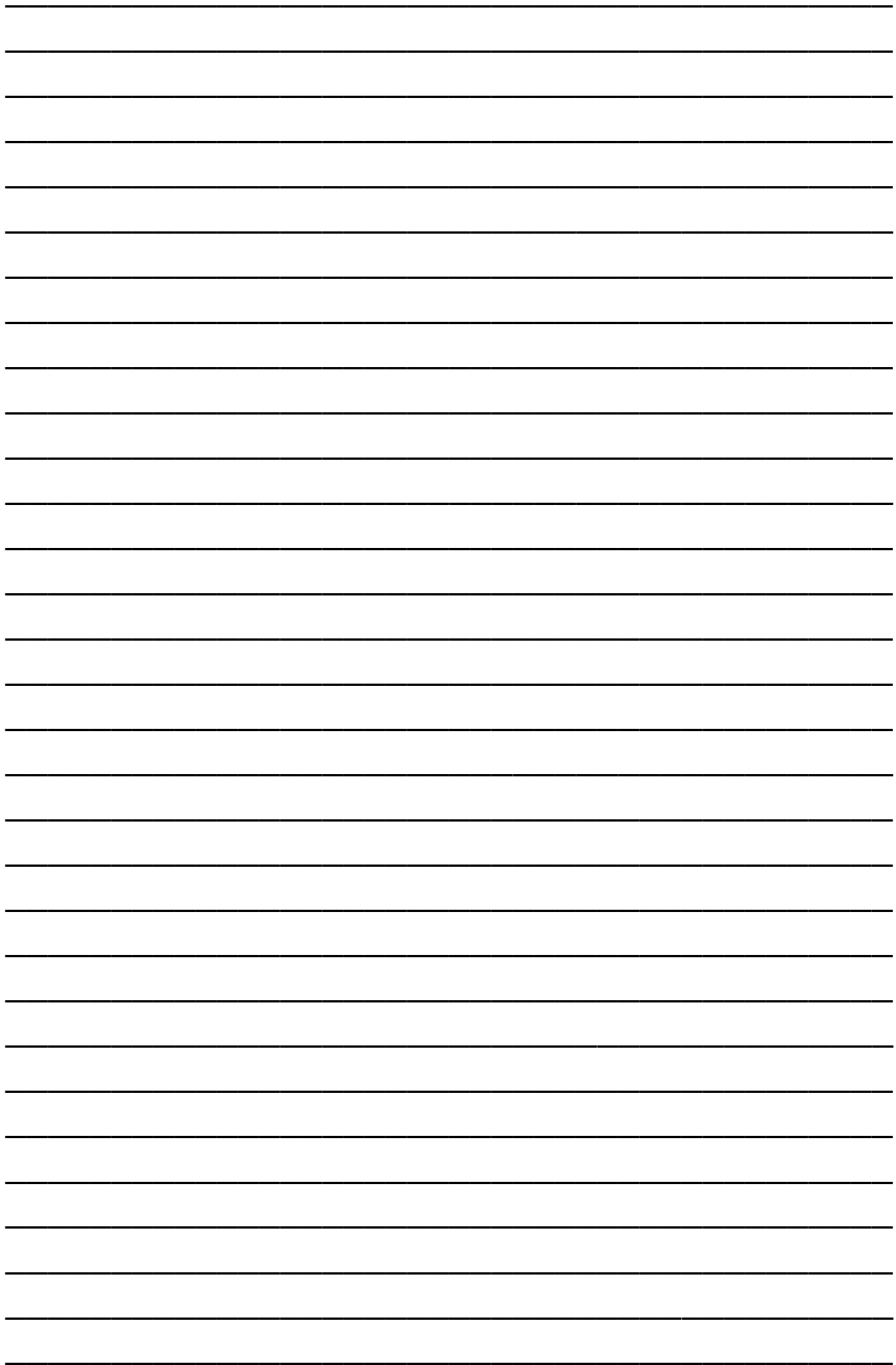
Example Question:

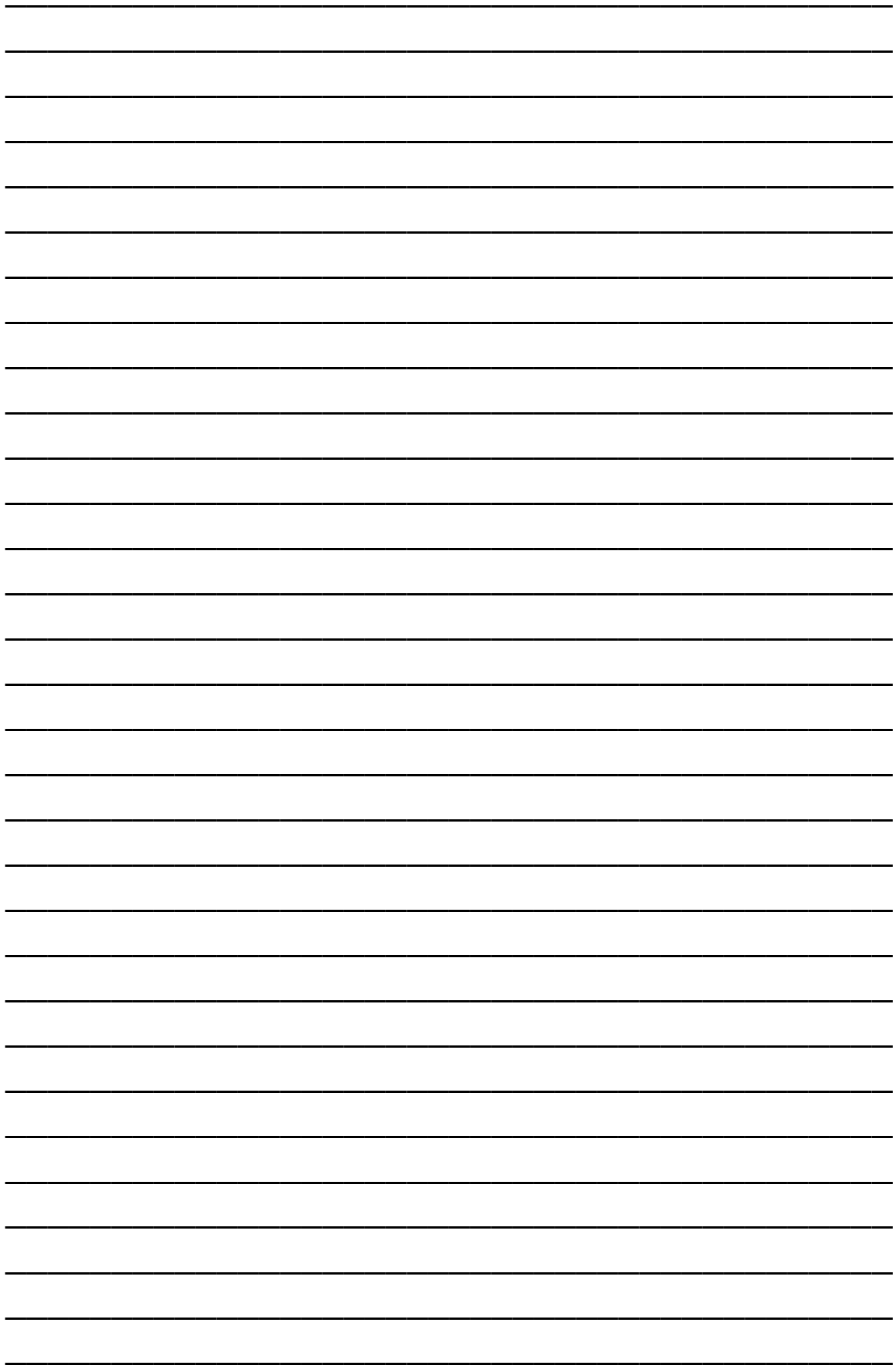
Focus this part of your answer on the second part of the source from **line 16 to the end**.

A reviewer wrote: ‘This end part of the extract where the boy’s game comes to life takes a darker and more chilling tone.’ To what extent do you agree? ⁽¹⁰⁾₍₆₎ In your response, you could:

- consider your own impressions of the boy's game [SEP]
- evaluate how the writer creates a dark and chilling tone [SEP]
- support your response with references to the text. [SEP]

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The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I

A student said:

“The writer makes it just like you are inside the room with Dr Frankenstein, experiencing everything he is experiencing.”

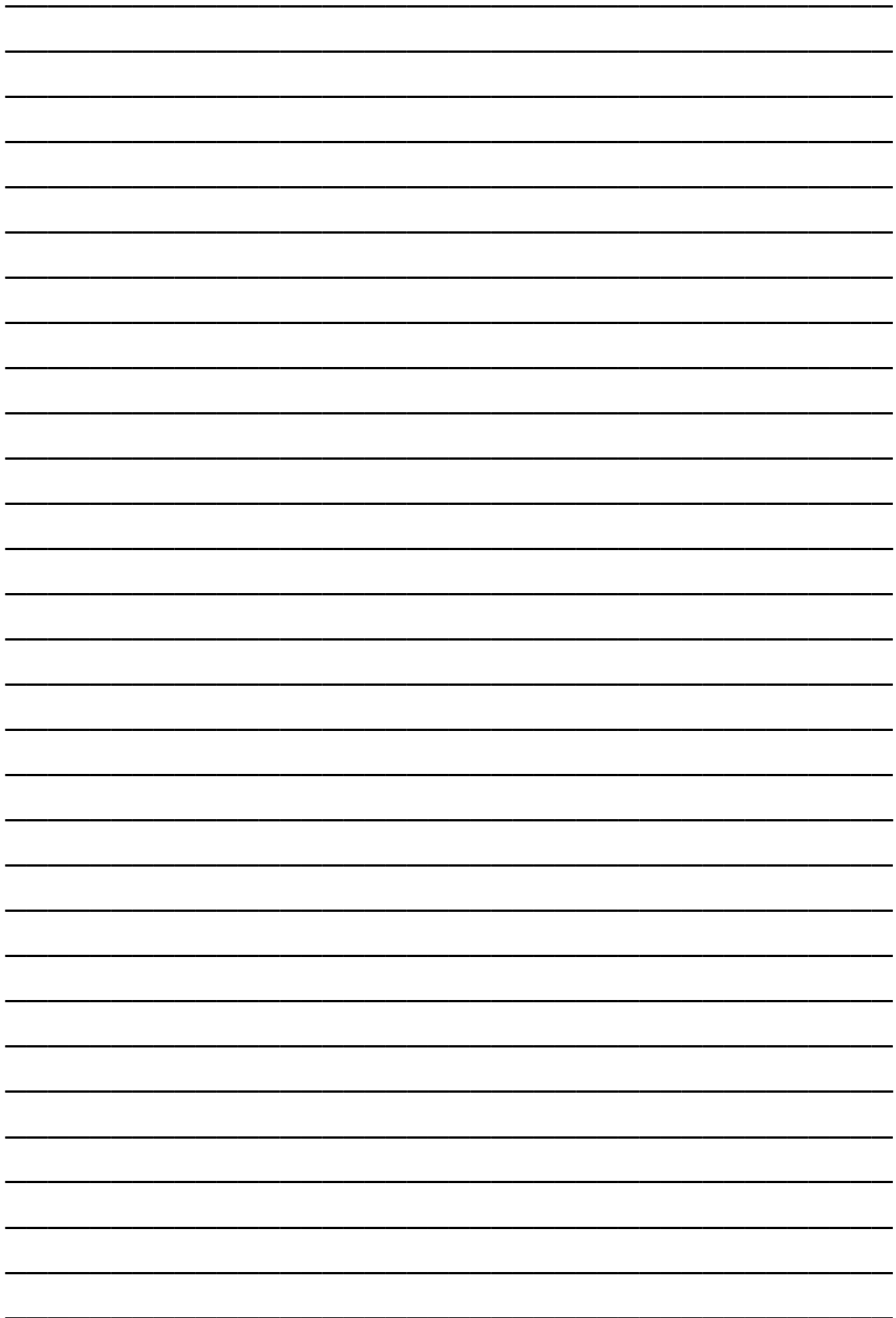
To what extent do you agree?

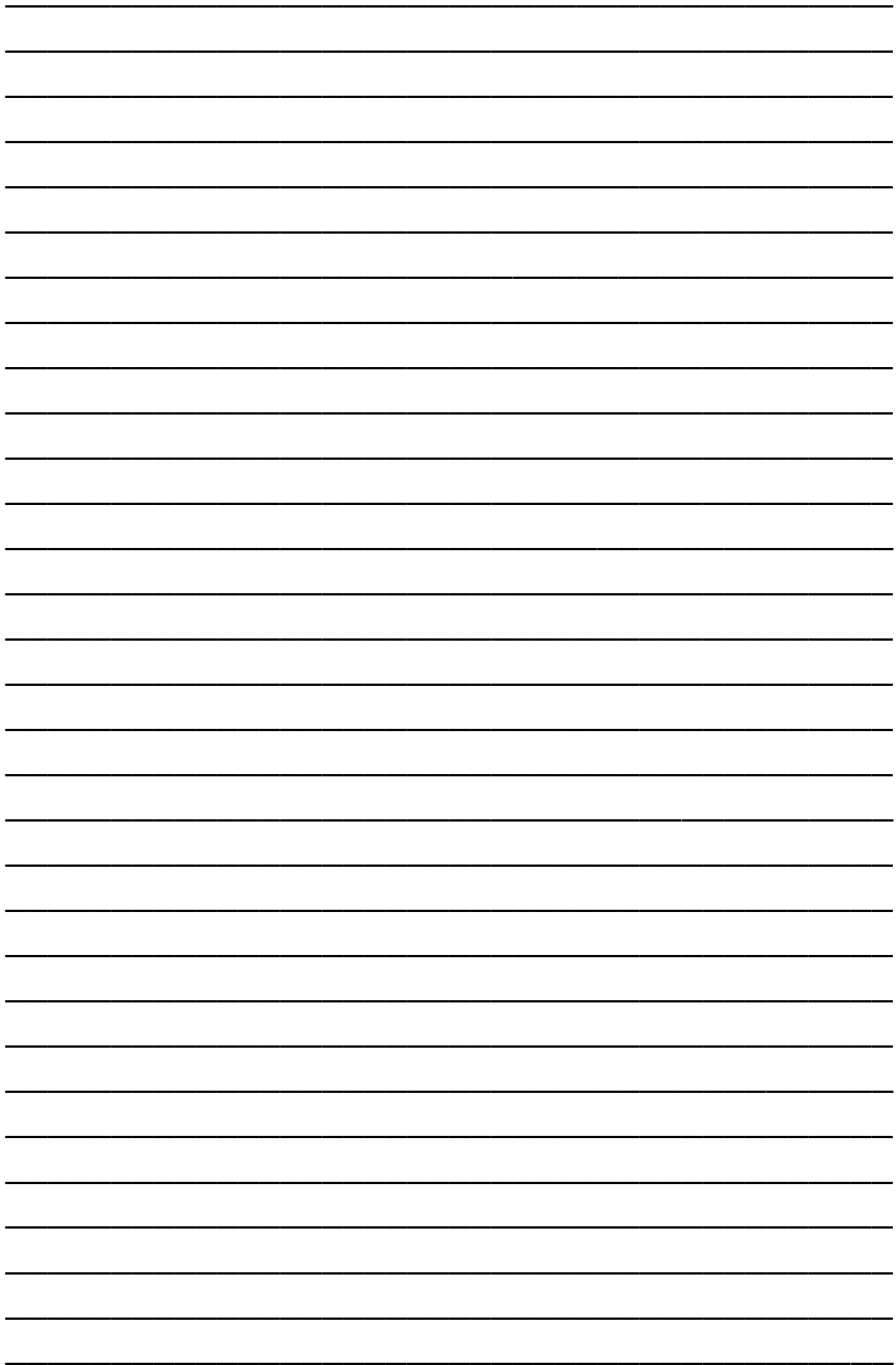
In your response you could:

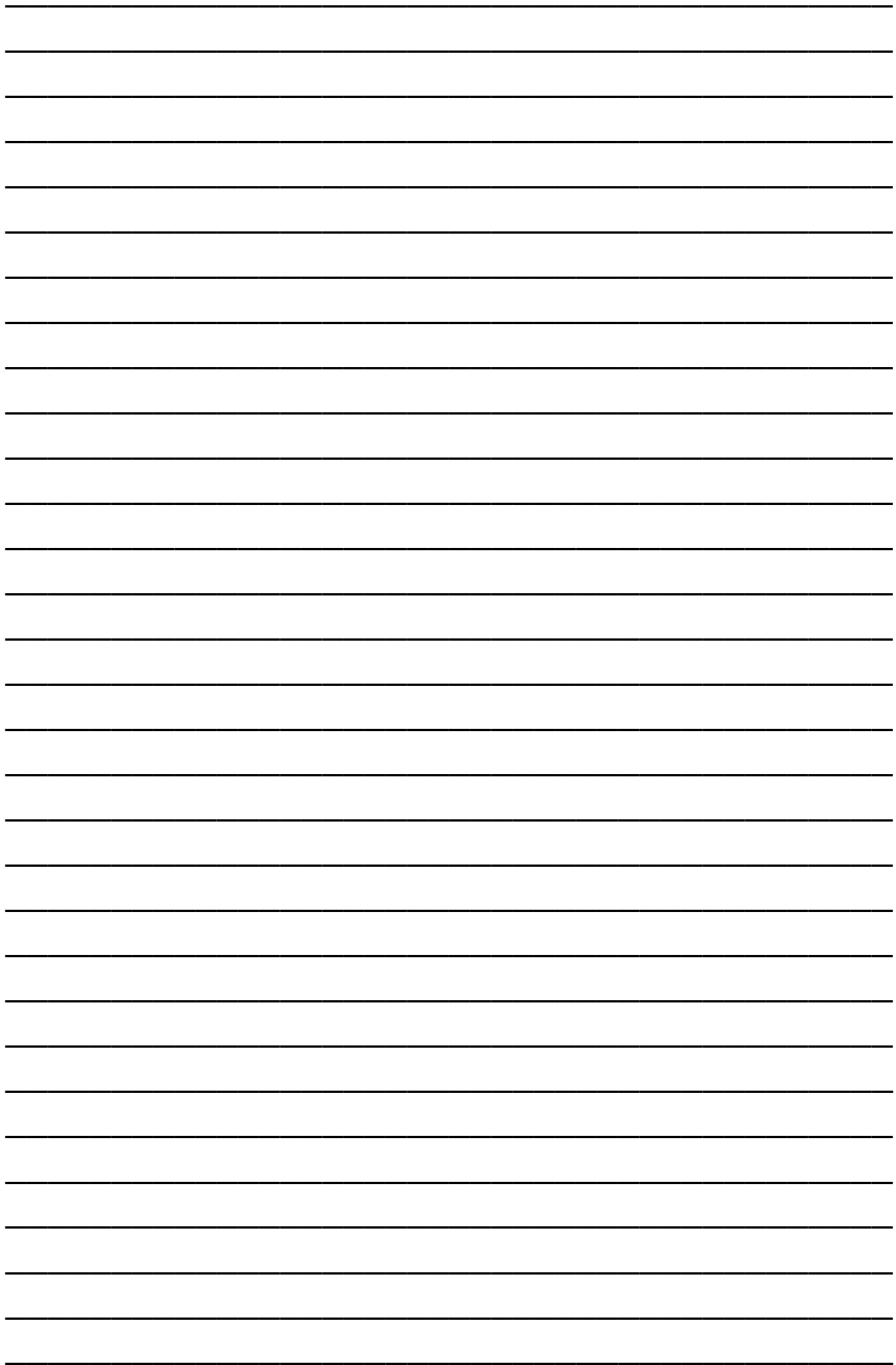
- Write about your impressions of Dr Frankenstein
- Analyse how the writer has created these impressions
- Back up your answers with quotations from the text

Example Answer:

I agree that the writer goes to great lengths to make the reader feel like they are in the room, experiencing everything that Dr Frankenstein is experiencing. One of the ways in which this is achieved is through the use of sensory description. Shelley employs a wide range of sensory description in her writing. Not only do we read what Frankenstein sees, such as, ‘I beheld the wretch,’ but we also read what the Dr feels and hears. When awaking from his dream, the Dr feels a ‘cold dew’ on his forehead. His ‘teeth chattered’ and ‘every limb became convulsed.’ All of these images relate to how the Dr physically felt, and allow the reader to get a complete sense of the experience. We also read about what he can hear when the creature ‘muttered some inarticulate sounds,’ Through describing a range of the senses- looks, sounds and feels- Shelley gives the reader such a strong and detailed account of how the narrator feels that it allows us to fully understand the situation and feel as if we are there ourselves.







Example Answer:

I fully agree with this statement; the atmosphere is frightening towards the end of this extract.

Firstly, paragraph 3, line 20, is the first time we sense the narrator himself is frightened in this extract. While he has been signalling the boat and the men aboard it for some time, he has had no response. As readers, we sense before this that something might have happened to the men on the boat but it is only when the narrator admits that ‘- a cold, vague fear -’ stopped him from swimming out that we start to understand he is unnerved. The adjective ‘vague’ implies he cannot identify the fear and that may make it more sinister.

In the first half of the extract, the Beasts are mentioned but they do not appear to bother or scare the narrator. However, in the second half of the extract the writer presents them as more frightening. As the narrator is looking in the boat, the writer describes them as ‘slinking out of the bushes’. The verb ‘slinking’ makes them sound almost snake-like and sly. This prompts the reader to think they may well be a danger. This is reinforced when the narrator notices their ‘glittering eyes’. While this description isn’t frightening in itself, when linked with the idea they were ‘slinking’ behind him, and that one of them is a ‘nondescript of bear and bull’ it hints at the idea that the Beasts are excited at the thought of devouring the bodies. This is frightening as it makes them sound like savages, who will eat human flesh if given the opportunity. This hints to the reader that the narrator might be in danger.

As the Beasts begin to eat the dead men, the atmosphere changes to horror and panic. The writer uses the verb ‘snarling’, emphasising their animalistic nature, making them sound savage and dangerous. As he flees, the narrator describes seeing the ‘gleam of their teeth’. This supports the idea they are wild and this may make the reader wonder if the narrator is threatened. The narrator does seem to be frightened at this point, making the atmosphere tense. The narrator describes how ‘frantic horror’ follows his disgust. ‘Frantic’ draws the reader’s attention to the panic he feels and ‘horror’ illustrates the horrendous scene behind him.



Section B



Paper 1 Question 5

- 40 marks
- (24 marks for content, 16 marks for organisation)
- 45 minutes

You will be given a photo as a stimulus.

Top Tips: AO5 (Content)

- You should think of inventive ideas, and different ways of looking at things. The more original the idea, the more likely it is to be engaging.
- You should be encouraged to use what they have learnt about the structure of an extract in Q3 to structure their own writing.
- You should plan their answer to help with organization and cohesion. They should also leave time for editing at the end.
- Responses should not be too

Top Tips: AO6 (Organisation)

- You should practice using a variety of sentence forms
- You should understand comma splicing and how to correct.
- You should be aware how to punctuate dialogue correctly
- How and where to use apostrophes should be a key skill.

What you should be thinking about:

- Figurative Language
- Senses
- Ambitious Vocabulary
- Ambitious Punctuation
- Zoom-in on detail
- Show don't tell
- Up-level colours
- Give a sense of mystery – do not be too obvious.
- Paragraphs
- Sentence starters – ING, Adverbs, Time Phrase, Place Phrase.
- Sentence structures – Simple, Compound, Complex.
- Atmosphere – what is the general mood?
- Semantic Fields.

Description

You MUST plan. Planning is beneficial.

The negative effects of not planning:

- Candidates make strong starts to their piece of writing but soon run out of things to say and end abruptly or start to waffle.
- Candidates make a poor choice of question and aren't able to fulfil the purpose and form.
- Candidates forget the basic expectations of AO5 and AO6.

The benefits of planning:

- Planning helps you to order your paragraphs and develop a good structure to your writing.

What is needed in Descriptive writing:

Descriptive:

- Present tense
- Third person omniscient
- Sensory detail
- Begins with the bigger picture and then

Semi-Colons:

The main way to use a semi-colon is to **connect two main clauses together**. It is **used where a full stop or FANBOY could go**. However, by using

Extended Metaphors:

Extended metaphors take a concept and develops it over a series of sentences, creating a more intricate picture of how one thing is like the other.

Example: A tidal wave of golden cars ricochets against the dreary, tarmac shores. Shoals of commuters fight against the steady stream of glass-eyed tourists, whose mouths gape open as they flood the streets. Squawking sirens drowned in the waves of music flowing from stony buildings.



Colour:

Red – Cherry, blood, crimson, scarlet, vermillion, cardinal, claret, rose.

Blue – Cobalt, indigo, peacock, lapis, azure.

Green – Sage, emerald, olive, moss, pistachio.

Purple – Violet, lavender, iris, heather, amethyst, plum, mulberry.

Yellow – Golden, lemon, mustard, honey, banana, butterscotch.

Orange – Cinnamon, chestnut, rust, amber, marmalade, apricot, sandstone, marigold, bronze.

Grey – Silver, sooty, murky, pearly, slate, smoky.

White – Ivory, milky, chalky, pearl, alabaster, cotton, porcelain.

Brown – Walnut, hickory, gingerbread, caramel, tawny, carob, coffee.

Black – Pitch, ink, raven, ebony, midnight, coal, obsidian.

Zoom-in on detail

To begin with, you should focus on the positive feeling of the image: the weather, how busy the scene is (maybe due to tourists), the bright colours. You should then box off some of things you will zoom in on.



The rows of coloured houses, I may focus on a balcony or the windows.

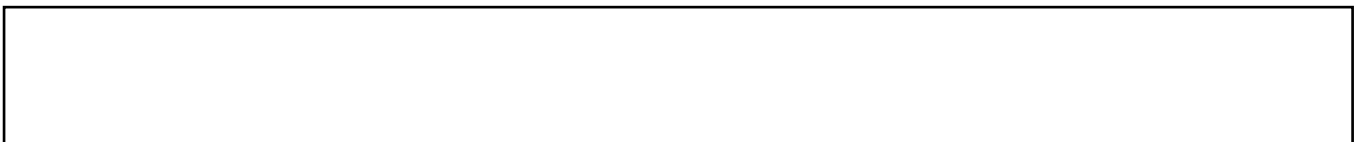
People eating outside the restaurant

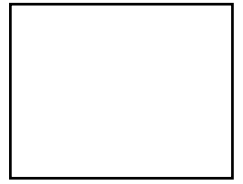
The gondolier

A local water taxi

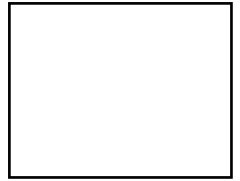
- What time of day is it? How can you tell? – Midday, the sun is high in the sky and the tourists are taking shelter, from the midday heat, in the shade.
- What is the weather like? How can you tell? – Warm and sunny, enhancing the bright colours of Venice. Occasional and welcomed cool breeze.
- What do you imagine it would smell like? Why? – Smell of the restaurants lining the canal, enticing the tourists. The salty sea water.
- What would the noise be like? What gives you this impression? – The laughter and chatter of tourists enjoying themselves. The sound of the boats travelling through the water. Music.
- What is the mood/atmosphere like? What gives you this impression? – Light and happy; people are enjoying themselves. My writing will be positive to help capture this.

Your turn - Zoom-in on the following pictures:





- What time of day is it? How can you tell?
- What is the weather like? How can you tell?
- What do you imagine it would smell like? Why?
- What would the noise be like? What gives you this impression?
- What is the mood/atmosphere like? What gives you this impression?



- What time of day is it? How can you tell?
- What is the weather like? How can you tell?
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- What would the noise be like? What gives you this impression?
- What is the mood/atmosphere like? What gives you this impression?

Narrative

Question: Write the opening part of a story based on...

- An opening should include minimal action
- SHOW don't tell

Example Openings: Minimal action

Dark. So dark. Andrew lifted his hand in front of his face but could see nothing. A fierce wind battered his aching body. Where was he? He remembered waking up in the plane just as the screaming had begun...

Excited and fidgety, Andrew ran straight from the hotel room to the idyllic beach he had been dreaming about ever since he saw it in the holiday brochure. The gentle lapping of the waves on the warm, white sand was all he could hear. The sand warmed his toes as he threw down his towel and smiled a broad grin.

Example: SHOW don't tell

Showing: Her eyes searched quickly, flitting around the room; it had to be here somewhere. Her hands were starting to shake – the familiar signal from her bloodstream that time was running out. Beads of sweat rolled down her forehead as she overturned dirty pillows and tore open empty cupboards. She reached for her purse but already knew what she would find inside: nothing. She screamed a desperate scream.

What is needed in Narrative writing:

Narrative:

Focused – rule of one – one hour, one character, one location, one event.

Past tense or present tense

Engaging opening

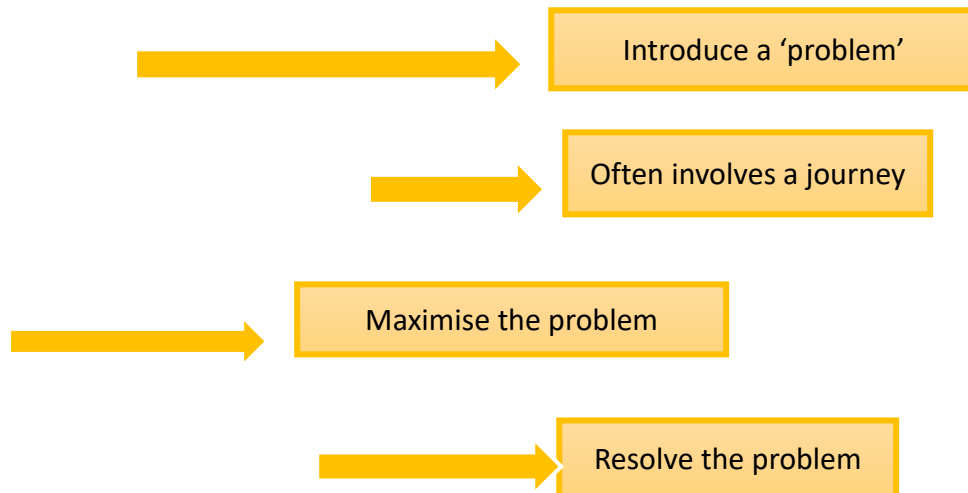
Description of setting/character

Engaging ending (not too final)

Original figurative language

Very little or no speech

- Opening → Hook them in
- Setting → Set the scene/describe character
- Fiction trigger
- Keeping up the momentum



In your exam, and any assessments we complete in class, you won't have the time to develop a plot that is as comprehensive as many of the films you have seen or books you have read.

Planning tip:

Remember the rule of ONE: One character, one hour, one location, one event.

Do:

Keep it focused – rule of one – one hour, one character, one location, one event (where possible).
Past tense or present tense
Engaging opening and an engaging ending (not too final)
Description of setting/character
Original figurative language
Ambitious and extensive vocabulary
Range of sentence structures.

Don't:

Write a story which is about zombies or terrorism – if you thought of it, so will the thousands of other students.
Include speech – if you choose to, limit yourself to 5 lines and ensure you punctuate it correctly.
Begin every sentence with 'I' or 'Then'.
Include Bang! Or Crash! In your story – describe what is happening – they are lazy.
Don't end your story by having your character wake up from a dream!

Character:

1. Height and shape – **big and small**
2. Face – **colour and texture**
3. Eyes – **colour and size**
4. Mouth, nose and ears – **kind vs. frightening**
5. Hands and fingers – **gentle vs. frightening**
6. Hair and facial hair – **tidy vs. unkempt**
7. Clothes – articles of clothing and how they are worn

Include:

Verbs: How they enter? (do they shuffle, stride, skip etc.)

Adverbs: How they move? (confidently, cautiously, briskly etc.)

Similes: Could you compare them to an animal? What could you compare their eyes/hair/smile etc. to?

Metaphors: E.g. his hands were flat spiders; she had a heart of stone

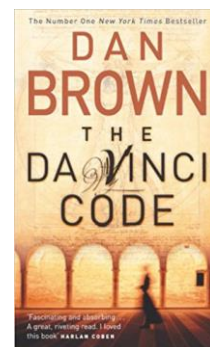
What are their facial features like? (E.g. small, shifty eyes could indicate they're secretive; rotten teeth might suggest they neglect themselves)

What are they wearing? Style of clothes and colours? (E.g. brightly coloured clothes = confident)

Types of Openings:

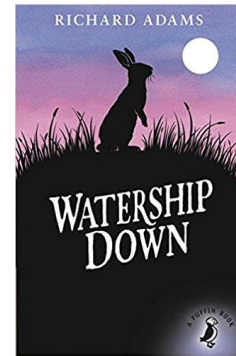
Description of character or their actions (third person)

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



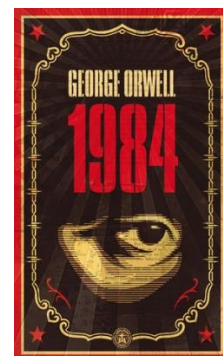
Description of landscape

'The primroses were over. Toward the edge of the wood where the ground became open and sloped down to an old fence and a brambly ditch beyond, only a few fading patches of pale yellow still showed among the dog's mercury and oak-tree roots. On the other side of the fence, the upper part of the field was full of rabbit holes.'



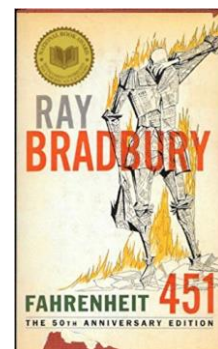
Time

'It was a bright, cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.'



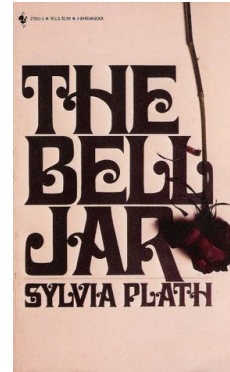
Statement or fact

'It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and *changed*.'



Establishing a mood

'It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York.'



What is best to write in for a Narrative? First or Third Person?

First person

Advantages

- It mirrors real life – we experience life from our own point of view only – we don't know what others are thinking.
- There is a direct connection between the narrator and the reader. This can create believability.
- The narrator/character's voice comes through more clearly.
- It's easier to portray the character's personality and world-view, as they're doing all the talking

Disadvantages

- You will have a one-sided narrative. Your character can't know what's going on in other locations.
- Too many sentences begin with "I" or have "I" in them.
- In the opening, the reader is often left wondering who "I" is.
- Writing a physical description of your protagonist can be a bit difficult.
- It can be hard as a writer to include figurative language and interesting vocabulary.

Example:

Gingerly, I crept down the stairs, conscious that the slightest sound might give me away and wake them. My feet found the oak floorboard of the hallway. It was dusk but in that half-light I could just make out the coats hung neatly by the door, shoes in ordered rows underneath, and the sideboard covered in family photos: photos of happier times. I moved to lift my coat down and it brushed Matthew's bronzed baby shoes. They sat on one corner of the sideboard with a portrait of his tiny body behind. Frozen in time.

I could feel my heart pounding in my ears. It seemed so loud I was sure I would be discovered, berated and marched back up the stairs towards confinement. Slowly, I pushed down on the door handle. The sharp click echoed, bouncing off the walls and, I was convinced, up the stairs to my parents' bedroom. I paused, for just a moment. Nothing. I stepped out of the door, eased it shut behind me, then fled into the street.

Third person

Advantages

- There should be no bias – first person narration can colour the reader's view.
- Your narrator is omniscient; you can narrate what is happening around your character which they might not notice.
- The narrator can tell the reader things the main character doesn't know, creating dramatic irony.
- You have the freedom to tell a story from all angles (do stick to the rule of ONE where possible).

Disadvantages

- The reader may not get to know the character as well.
- If the narrative title requires you to have two characters this may be more easily achieved.
- Make sure your character doesn't have information they shouldn't have. The characters will not necessarily know what the narrator does.

Example:

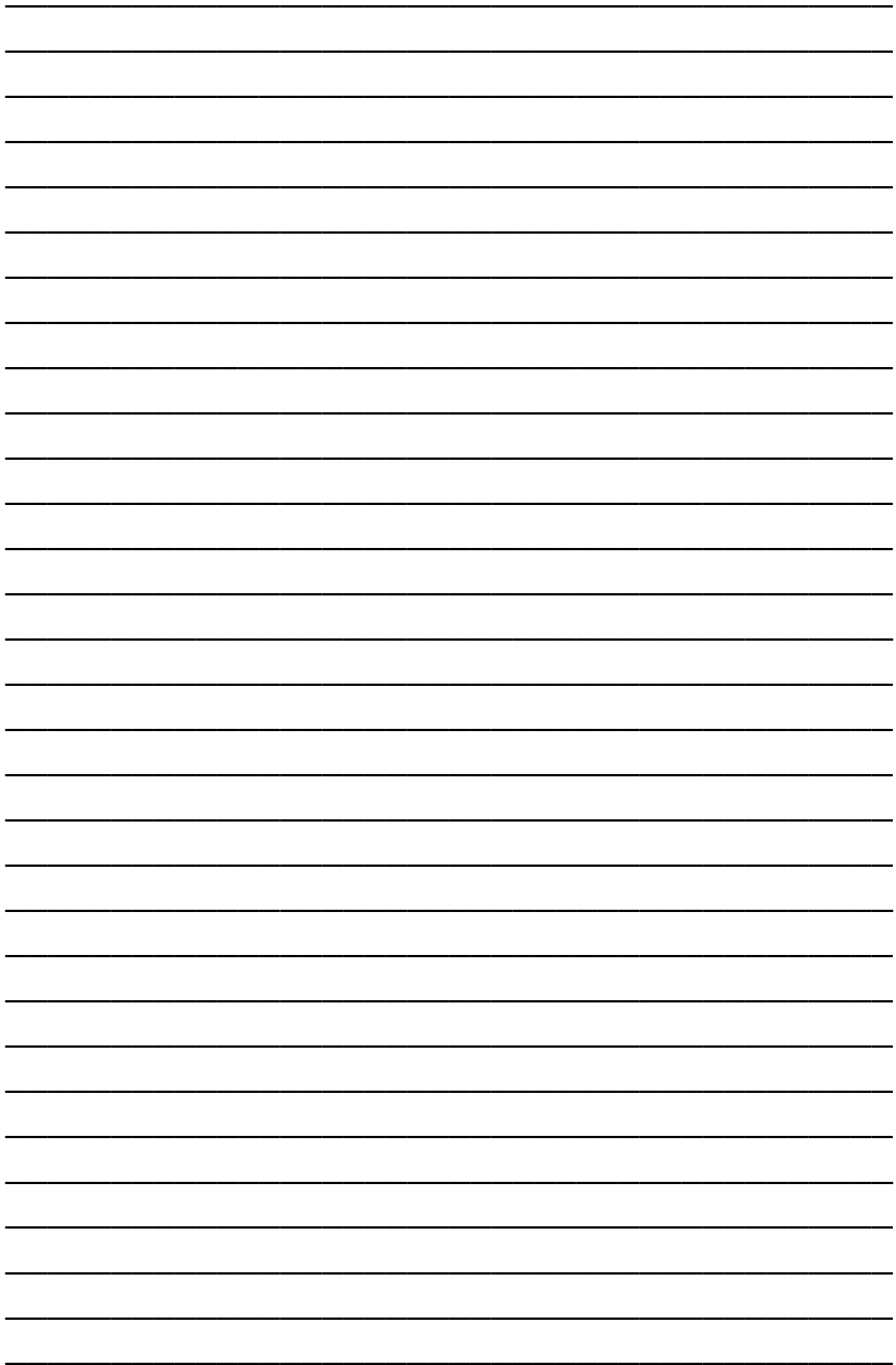
Hannah woke early, creeping cautiously down the staircase. She placed each foot carefully as to not wake her sleeping parents. Anticipation coursed through her body and she struggled to remain steady and calm. At the bottom, her feet touched the cold, polished oak floorboards of the hallway and she let out a slow breath. It was dusk but in that half-light the outlines of the objects and possessions that made up their daily lives were visible. Coats were hung neatly by the door, shoes in ordered rows underneath, and keys, to unlock many doors, were on their hooks. Hannah moved towards the sideboard, which was covered in family photos: photos of happier times. Slowly, she lifted her coat from a hook, and it brushed Matthew's bronzed baby shoes. They sat proudly in one corner with a portrait of his tiny body. Frozen in time. She lingered for a moment and then turned away.

Hannah's heart pounded in her ears. She shifted her bag on her shoulder and pushed down on the door handle. The sharp click echoed in the stillness of the early morning. She paused, for just a moment, looking back towards the stairs, waiting for something. Anything. With one last breath she stepped outside and eased the door shut. She smiled and then fled into the freedom of a new day.

Upstairs, her father shifted in his sleep.

A nighttime photograph of a park path. The path is paved and leads into the distance, illuminated by warm, yellow streetlights. On the left side of the path, there are several wooden benches with metal frames. Trees line both sides of the path, their leaves partially lit by the streetlights. The overall atmosphere is quiet and serene.

[illegible]



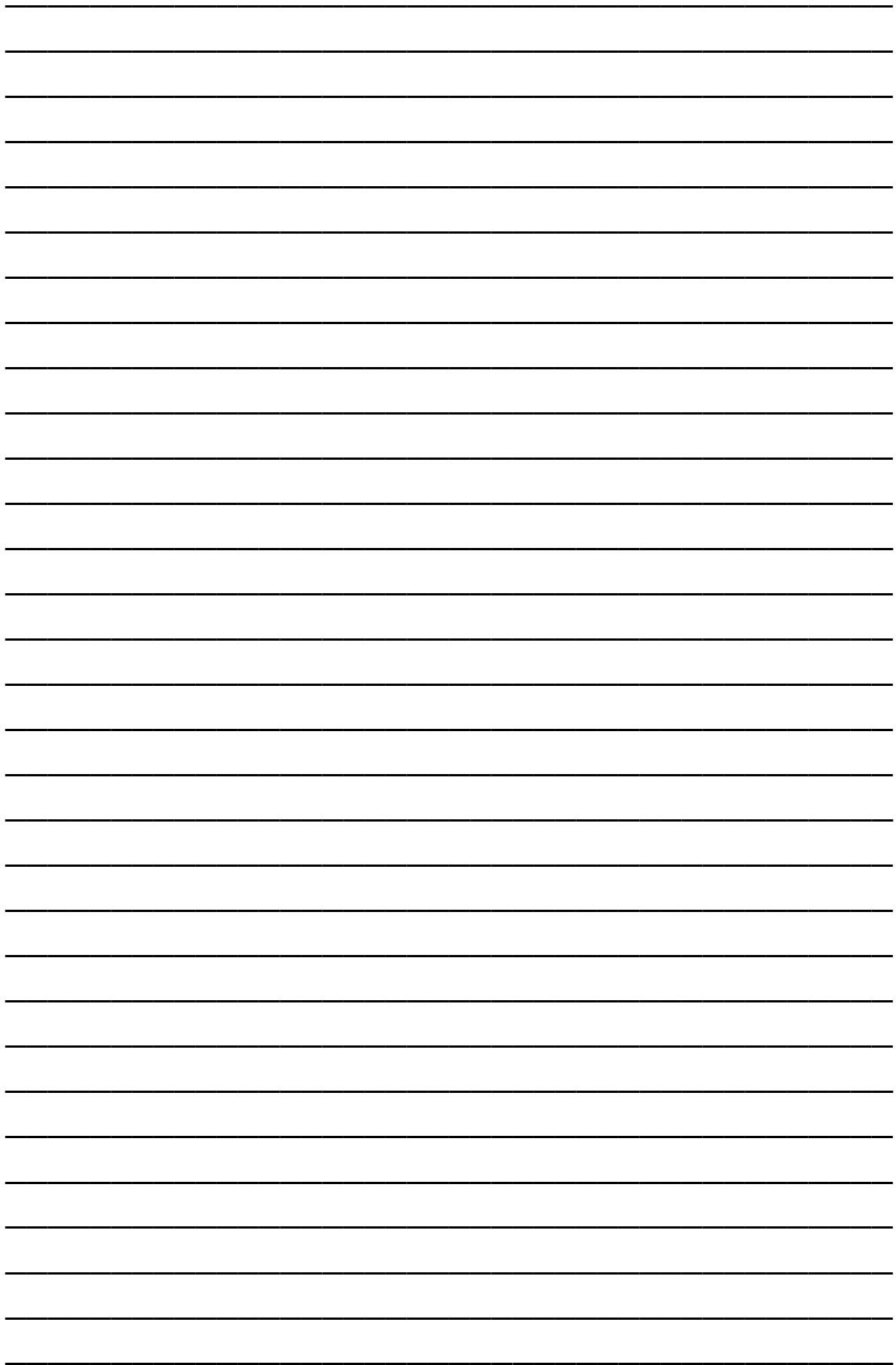
Either:

Write a story with the title 'Journey'.

Or:

Write a story that begin with the sentence: 'Trouble had arrived and it wasn't going away.'







Paper 2 Question 1

List 4 things from this part of the text about ...

- 4 marks for 4 points
- 5 minutes
- Identify explicit information
- Identify explicit ideas

A01 requires you to:

- Identify and interpret **explicit** and **implicit** information and ideas.
- Explicit meanings are the clear and obvious points from a text. Implicit meanings are implied.

Top Tips:

- Ensure you understand how to shade the circles correctly for Question 1.
- You should not write T or F next to the statements.

You need to think about a particular source.

Example questions:

Witchcraft

Witchcraft still keeps its hold on the minds of many of our peasants. They never doubt its reality, although their conceptions of its effects, and the powers of those who are supposed to practise the art, have undergone much modification since the time when witchcraft was made a capital crime.

At present, reputed witches are supposed to employ themselves much more in doing mischief than in 'raising storms and causing great devastations both by sea and land'.

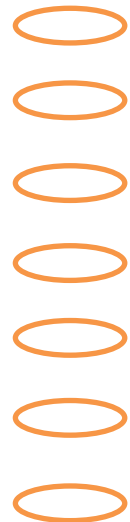
Witch feasts are now unknown; nor do the 'old crones' now fly through the air on broomsticks; but they are supposed to be able to cause bad luck to those who offend them; to produce fatal diseases in those they desire to punish more severely; and to plague the farmers by afflicting their cattle, and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

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

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

[4 marks]

- Witch feasts are no longer practised in England
- Most people in England still believe in witchcraft
- Lucky stones hung from horses ward off evil spirits
- Only English peasants still believe in witchcraft
- Peasants believe that witches fly on broomsticks
- Lucky stones hung from cows' backs ward off evil
- Peasants believe witches can cause a person to die of disease.



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

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

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

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

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

Q1: Read Source A, lines 9 – 24.

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

[4 marks]

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

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Paper 2 Question 2

Write a summary of the...

- **8 marks**
- **12 minutes**
- **3-4 points**

Top Tips:

- **You should focus on identifying clear differences/similarities between the text, which they are then able to infer meaning from.**
- **You should be reminded that they will need to look closely for information, as they will not necessarily be a wealth to choose from.**
- **You should be reminded that they must infer, or they are limiting themselves to Band 1.**
- **Check the question focus**

What you are looking for:

- Identifying a difference between the activities.
- Selecting appropriate textual detail from one text.
- Inferring some meaning, before turning to the other text, selecting another textual detail and inferring something about the difference between both texts.

You will be looking at both sources.

What is this question asking of me?

In this question you will have to write a summary of the similarities or differences between the two texts on a specific topic.

It's important that you stay focused on the question, only writing about the topic in the question and only focusing on similarities OR differences, depending on what the question asks you.

The best way to approach this?

- The best way to start is to make a plan, outline the key points from both texts that you could write about.
- Simply make a bullet-point list of short points from each text.
- Remember, this is not a question about what the writer is doing; it's a question about the topic you are given in the question.
- Don't forget, you do need to write about both texts for this question. Only focusing on one text will severely limit the number of marks you can achieve. The best answers usually refer equally to both texts in their statements and inferences.

Reminder:

Summarising:

- Summarising is using your own words to shorten a text so that it includes only the essential information.
- Summaries still provide a clear indication of the main points made by the author.

Synthesising:

- Instead of just restating the important points from text, synthesising involves **reflecting** on text(s).
- Put pieces together to see them in a new way.

Step-by-Step:

Step 1 – Read the question –what is it asking of you?

Step 2 – Read through the snippet the sources given to you

Step 3 – Underline/highlight any differences/similarities you can find that link back to the question.

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? What does it tell the readers?

Step 5 – Begin writing your answer, making sure to include three points, three quotations and three levels of analysis. Also, ensure that your points refer to what the question is asking of you.

Step 6 – Consider the reader.

Raising it to a Level 8/9:

DEEPER ANALYSIS: Both writers imply... which creates a sense of...

TRACING IDEAS THROUGHOUT THE TEXT: The symbol/idea/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: The image could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ... coupled with ... to highlight...

READER POSITIONING: The reader is encouraged/ positioned in favour of/against ...

Example Questions:

Public hangings were brought to an end in Britain by the Capital Punishment Amendment Act of 1868, but the sentence was still carried out behind closed doors. This eyewitness account of a visit to the prison gallows appeared in The Daily Telegraph, 30th November 1881.

SOURCE A:

Just as the clock was striking half past eight this morning the little wicket gate of the lodge of Lewes jail was opened by a warder for the purpose of admitting some dozen and a half gentlemen who till then had lingered in the garden which belongs to the prison. A bright sunshine had succeeded a gusty night, and was rapidly driving away the mists that still hung over the South Down hills.

At last we came to the yard – the one for which we were particularly bound – a large irregular space, bounded on one side by the prison, and on three others by high walls. At the end, however, were two objects which forced themselves upon the view. In the right-hand corner as we looked upon them rose a couple of thick black posts, with a huge cross piece, from which dangled a staple and a long, thick rope; in the other, about 10 yards distance, an open grave.

As we filed into the yard, I noticed that we were being one by one saluted by a somewhat diminutive man clothed in brown cloth, who raised his hat and greeted each arrival with a “good morning, gentlemen.” To my horror, the man in the brown coat proved to be no stranger wandering about, but the designer of the horrible structure on the right, and the official most closely connected with that and the open grave. William Marwood it was who thus bade us welcome, and the straps on his arms were nothing less than his “tackle”.

I confess to a shudder as I looked upon the girdle and arm pieces that had done duty on so many a struggling wretch, and half expected that the man who carried them would have attempted to hide them. But no such thing! To him they were implements of high merit, and together with the gallows formed what he now confidentially informed his hearers was “an excellent arrangement”. It was evident that in the gallows and the tackle too he had more than a little pride.

“That rope that you see there,” said he, as he gazed admiringly at the crossbar of black wood, “is two and a half inches round. I’ve hung nine with it, and it’s the same I used yesterday.” Nor does he manifest the quaver of a muscle as he went on to point to certain peculiarities of design in his machinery of death. Had he

SOURCE B: Taken from www.usnews.com , September 29th, 2014

The author of this American newspaper article is in favour of the death penalty.

How the Death Penalty Saves Lives:

Capital punishment curbs criminal behaviour and promotes a safer country.

On Sept. 10, Earl Ringo Jr. was executed in Missouri. Before you decide whether or not this is right, consider what Ringo did. In July 1998, Ringo and an accomplice planned to rob a restaurant where Ringo had previously worked. Early one morning, they followed delivery truck driver Dennis Poyser and manager-in-training Joanna Baysinger into the building before shooting Poyser to death and forcing Baysinger to hand over \$1,400. Then, Ringo encouraged his partner to kill her. A jury convicted Ringo of two first-degree murders.

Some crimes are so heinous and inherently wrong that they demand strict penalties – up to and including life sentences or even death. Most Americans recognize this principle as just. A Gallup poll from May on the topic found that 61 percent of Americans view the death penalty as morally acceptable, and only 30 percent disagreed. Even though foes of capital punishment have for years been increasingly vocal in their opposition to the death penalty, Americans have consistently supported capital punishment by a 2-to-1 ratio in murder cases. They are wise to do so.

Studies of the death penalty have reached various conclusions about its effectiveness in deterring crime. Indeed, recent investigations, using a variety of samples and statistical methods, consistently demonstrate a strong link between executions and reduced murder rates. For instance, a 2003 study by Emory University researchers of data from more than 3,000 counties from 1977 through 1996 found that each execution, on average, resulted in 18 fewer murders per county. In another examination, based on data from all 50 states from 1978 to 1997, Federal Communications Commission economist Paul Zimmerman demonstrated that each state execution deters an average of 14 murders annually.

A more recent study by Kenneth Land of Duke University and others concluded that, from 1994 through 2005, each execution in Texas was associated with "modest, short-term reductions" in homicides, a decrease of up to 2.5 murders. And in 2009, researchers found that adopting state laws allowing defendants in child

Refer to Source A and Source B. Write a summary of the **differences** in the writers' attitudes to the death penalty.

[illegible]

[illegible]

[illegible]

SOURCE A: *Florence Nightingale was a nurse during the Crimean war, when Britain and France went to war with Russia for two years in 1854. In this extract, she describes her role nursing wounded soldiers:*

A message came to me to prepare for 510 wounded on our side of the Hospital who were arriving from the dreadful affair of the 5th November from Balaklava, in which battle were 1763 wounded and 442 killed, besides 96 officers wounded and 38 killed. I always expected to end my Days as Hospital Matron, but I never expected to be Barrack Mistress. We had but half an hour's notice before they began landing the wounded. Between one and 9 o'clock we had the mattresses stuffed, sewn up, laid down—alas! Only upon matting on the floor—the men washed and put to bed, and all their wounds dressed. I wish I had time. I would write you a letter dear to a surgeon's heart. I am as good as a Medical Times! But oh! you Gentlemen of England who sit at home in all the well-earned satisfaction of your successful cases, can have little idea from reading the newspapers of the horror and misery in a Military Hospital of operating upon these dying, exhausted men. A London Hospital is like a Garden of Flowers compared to it.

SOURCE B: *Article taken from www.nursingtimes.net, May 7th 2014*

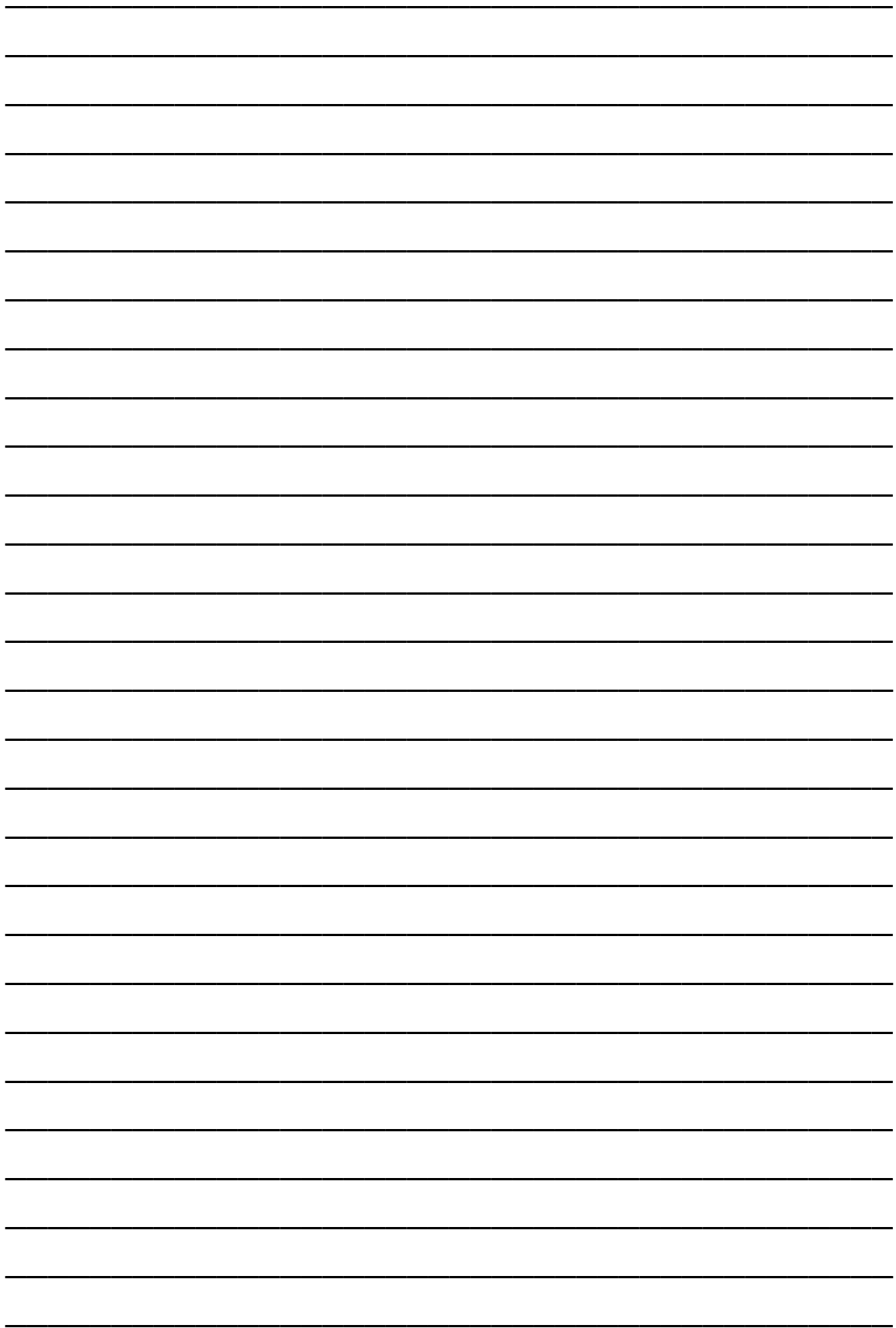
The majority of NHS nurses feel underpaid, overworked and undervalued, according to a survey carried out jointly by Nursing Times and ITV.

More than eight of 10 nurses said they did not have enough time to give patients adequate care and a quarter believed they had put a patient's life at risk because they were too busy or overworked. Staff shortages and too much paperwork were the most common factors stopping nurses from doing their job properly, they said.

The survey results were due to be featured this week in ITV's breakfast programme Good Morning Britain, as part of a special edition on nursing. The findings are a stark reminder of the everyday pressures faced by frontline nursing staff, and their view that staffing remains the key factor in ensuring patient safety.

Despite an increasing recognition by many hospital trusts that they need to recruit more nurses, the findings suggest there is still a long way to go. This was further confirmed last week when persistent staff shortages

Refer to Source A and Source B. Write a summary of the differences in the writers' attitudes to nursing.



[illegible]

Paper 2 Question 3

How has the writer structured the text to interest the reader?

- 12 marks
- 16 minutes
- 4-5 points

Top Tips:

- You should understand that the key to success in Question 3 is to focus on comments on the *effects* of language.
- The clear message is that the subject terms can only ever enhance the language analysis and cannot replace it.
The best responses explore in detail the effect of specific words and phrases.
- Elaborate subject terms can be over-used and misunderstood
- You should only analyse at a sentence level if you are sure they have something pertinent to say.
- You should make you're your analysis is in context e.g analysing the word but not in terms of its relevance in the quote.

What you should be thinking about:

- Powerful adjectives, verbs and adverbs – semantic field?
Imagery – similes, metaphors, personification, hyperbole, pathetic fallacy, foreshadowing, suspense.
- Symbolism.
- Themes?
- Formal or informal (More relevant if it is fiction or non-fiction).

You need to think about the whole extract.

Banned phrases (they do not gain you marks!):

- X This makes the reader want to read on
- X It has an effect on the reader
- X It draws the reader in
- X The reader can imagine it in their head
- X I know this because...
- X The writer uses words and phrases well

Use these phrases instead:

- ✓ The language evokes a particular emotion in the reader to...
- ✓ The [insert word class], '...' implies the idea of...
- ✓ The phrase, '...' create a specific image for the reader, possibly to...
- ✓ The writer uses this to highlight/imply/suggest that...
- ✓ The writer includes this particular tone within an additional part of the text to encourage the reader to consider...
- ✓ The writer uses this language to reinforce/challenge/cause the reader to question ideas of...
- ✓ Alternatively, the word could connote...
- ✓ I believe that the writer did this to...

Reminder:

- **Personification** –Attributing a human quality to something non-human.
- **Metaphor** - A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
- **Simile** - A figure of speech involving the comparison of one thing with another thing of a different kind, using 'like' or 'as'.
- **Adjectives** – A describing word.
- **Adverbs** – Adjectives that describe a verb.
- **A variety of sentence structures** – Simple, Compound, Complex.
- **Imagery** – Visual images produced using descriptive language.
- **Emotion** - A strong feeling deriving from one's circumstances, mood, or relationships with others.
- **Senses** – Sight, Smell, Taste, Touch, Sound.

Step-by-Step:

Step 1 – Read the question –what is it asking of you?

Step 2 – Read through the extract again.

Step 3 – Underline/highlight any structural techniques you can find that link back to the question. Ask yourself, what does each paragraph tell you?

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? Why might it be interesting to the readers?

Step 5 – Begin writing your answer, making sure to include three points, three quotations and three levels of analysis. Also, ensure that your points refer to what the question is asking of you.

Raising it to a Level 8/9:

DEEPER ANALYSIS: Upon first glance, it would appear ...; however, on closer inspection...

TRACING IDEAS THROUGHOUT THE TEXT: The direct contrast between description and speech/introduction of the character/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: This shift could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ... coupled with ... to

Example extract and questions:

Source A

The Village that Lost its Children

Few people had ever heard of Aberfan until disaster struck it. It was just another of the small mining villages lying tucked away in the South Wales valleys – a huddle of anonymous terraced houses of uniform ugliness unrelieved except for chapel and pub.

Its heart was the coal-pit, and its environment like the others – the debris of a slowly exhausting industry: a disused canal, some decaying rail- tracks, a river black as the Styx¹, a general coating of grime over roofs and gardens, and the hills above blistered with a century of mining waste.

Such villages learned to accept a twilight world where most of the menfolk worked down the pits. Many died early, with their lungs full of coal-dust, and the life was traditionally grim and perilous. Disaster, in fact, was about the only news that ever came out of the valleys – the sudden explosion underground, miners entombed alive, or the silent death in the dark from gas. Wales and the world were long hardened to such news. But not to what happened in Aberfan. [1]A coal-mine sends to the surface more waste than coal, and a mining village has to learn to live with it. It must be put somewhere or the mine would close, and it's too expensive to carry it far. So the tips grow everywhere, straddling the hillsides, nudging the houses like black-furred beasts. Almost everyone, from time to time, has seen danger in them, but mostly they are endured as a fact of life.

On the mountain above Aberfan there were seven such tips. The evening sun sank early behind them. To some of the younger generation they had always been there, as though dumped by the hand of God. They could be seen from the school windows, immediately below them, rising like black pyramids in the western sky. But they were not as solid as they looked; it was known that several had moved in the past, inching ominously down the mountain.

What was not known however was that the newest tip, number 7, was a killer with a rotten heart. It had been begun in Easter 1958, and was built on a mountain spring, most [2]treacherous of all foundations. Gradually, over the years, the fatal seeping of water was turning Tip 7 into a mountain of moving muck.

Then one morning, out of the mist, the unthinkable happened, and the tip came down on the village. The children of Pantglas Junior School had just arrived in their classrooms and were right in the path of it. They were the first to be hit by the wave of stupifying filth which instantly smothered more than

Using Lines 27-40 only...

How does the writer use language to describe the coal tips?

Using Lines 27-40 only...

How does the writer use language to describe the coal tips?

SOURCE B: FIRE SWEEPS KING'S CROSS TUBE TUNNELS- Taken from The Guardian newspaper, November 19th, 1987

Q3. Now refer to the extract below, taken from Source B.

Twenty-seven people died last night and dozens were taken to hospital after breathing in smoke after fire broke out under an escalator inside King's Cross underground station in central London.

Police and firemen were searching the tunnels. More than 150 firefighters and 30 engines were involved in what the fire brigade described as the most serious incident in recent years. Eight of those taken to hospital were understood to be seriously ill.

The fire was discovered at about 7.30 pm, and smoke poured through into the mainline station concourse above. Passengers waiting for trains north were asked by loudspeaker to evacuate the station as scores of firemen moved in. Local residents also reported seeing the smoke billowing above ground into the main road.

The body of one victim, a young man whose skin was completely blackened, was brought above ground shortly after 8.30 pm. He was found near the exit on the steps of the underground entrance beside St Pancras mainline railway station, across the road from King's Cross

How does the writer use language to make this event sound so dramatic?

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[illegible]

Paper 2 Question 4

- 16 marks
- 20 minutes
- 4-5 points

Top Tips:

- You must comment on methods so that they don't lose marks.
- Responses can be structured loosely and still be highly effective
- You should be encouraged to engage with a wider variety of methods
- Introductions are not needed and rarely achieve marks. Students should go straight into the answer.
- You should have a variety of synonyms at their disposal. E.g. happy, sad, positive, negative - all of these are "some". We need to explicitly teach vocabulary to our students
- You should be wary of doing too much. It is better to focus in on one comparison than do lots badly.
- Comparison needs to be explicit, saying "however, in source B..." is not direct comparison of ideas/methods.
- You should avoid the over-use of embedded quotations. Often they are used with no real understanding or analysis.

What you should be thinking about:

- Statements about how both writers view the topic in the question.
- Supporting quotations from each text, ideally embedded and concise.
- AO1 inferences from the quotations, explaining how each expresses the writer's thoughts and feelings.
- AO2 style comments that highlight the methods used by the writer. Don't forget, this can be a structural feature or a language feature.
- Embedded quotations or line numbers that exemplify the writers' method.
- Explain the effect of each method on the reader, explaining what it makes them think, feel and imagine. These effects should be linked to your original statements so that it is clear how the effect on the reader reflects the writers' viewpoints and perspectives.
- Use words and phrases to COMPARE the views in the two texts: however, similarly, whereas and likewise can be useful words to make comparisons and link one paragraph to the next.

This will always look at both Source A and Source B.

Reminder:

What does the writer feel about... ?

How do they show us this? Use a quotation

Why do you think the writer chose this technique to present ...?

How does it make the reader think/feel..?

Does the writer of the second text have a similar or different perspective on...?

What is similar/different about it?

How do they show us this? Use a quotation

Why do you think the writer chose this technique to present...?

How does it make the reader think/feel..?

Step-by-Step:

Step 1 – Read the question –what is it asking of you? What is the statement?

Step 2 – Read through the extract again.

Step 3 – Underline/highlight anything that can strengthen your argument.

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? How can you link it back to the statement and your argument?

Step 5 – Begin writing your answer, making sure to include four points, four quotations and four levels of analysis. Also, ensure that

Raising it to a Level 8/9:

1. In Source A, the writer...
2. For example... / This can be seen in the line...
3. The writer has used *(add method linked to language/structure/tone e.g. emotive language)* to suggest that...
4. It also implies that...
5. On the otherhand / similarly the writer in Source B...
6. For example...
7. The writer has used *(add method linked to language/structure/tone e.g. a formal tone)* to suggest that...
8. It also implies that...
9. In Source A... whereas/similarly in Source B...

Source A is part of a speech that was delivered to the MPs in the Houses of Parliament in 1842 by a man named Lord Shaftesbury who was appalled at the working conditions of women and children in the coal mines across England. He wanted a new law to improve their working conditions.

SOURCE B: *Taken from www.bbc.co.uk February 5th , 2014*

CHILD LABOUR: INDIA'S HIDDEN SHAME

Two child protection officers hold her on either side as she walks into the police station. She was abducted four years ago from her village in north-east India. Until her rescue, she had been working in people's homes across West Delhi - cooking, cleaning and taking care of children.

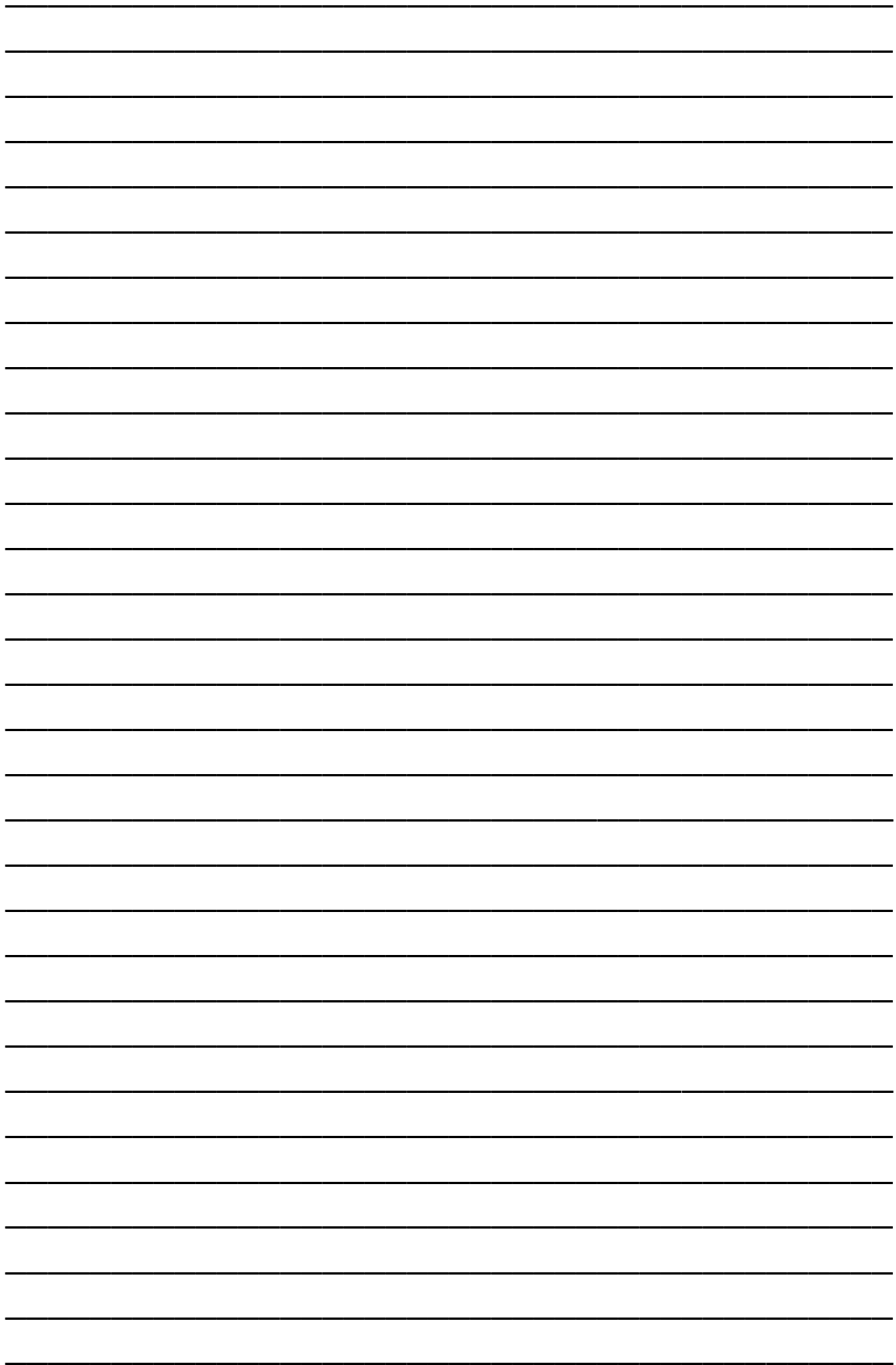
Example Question:

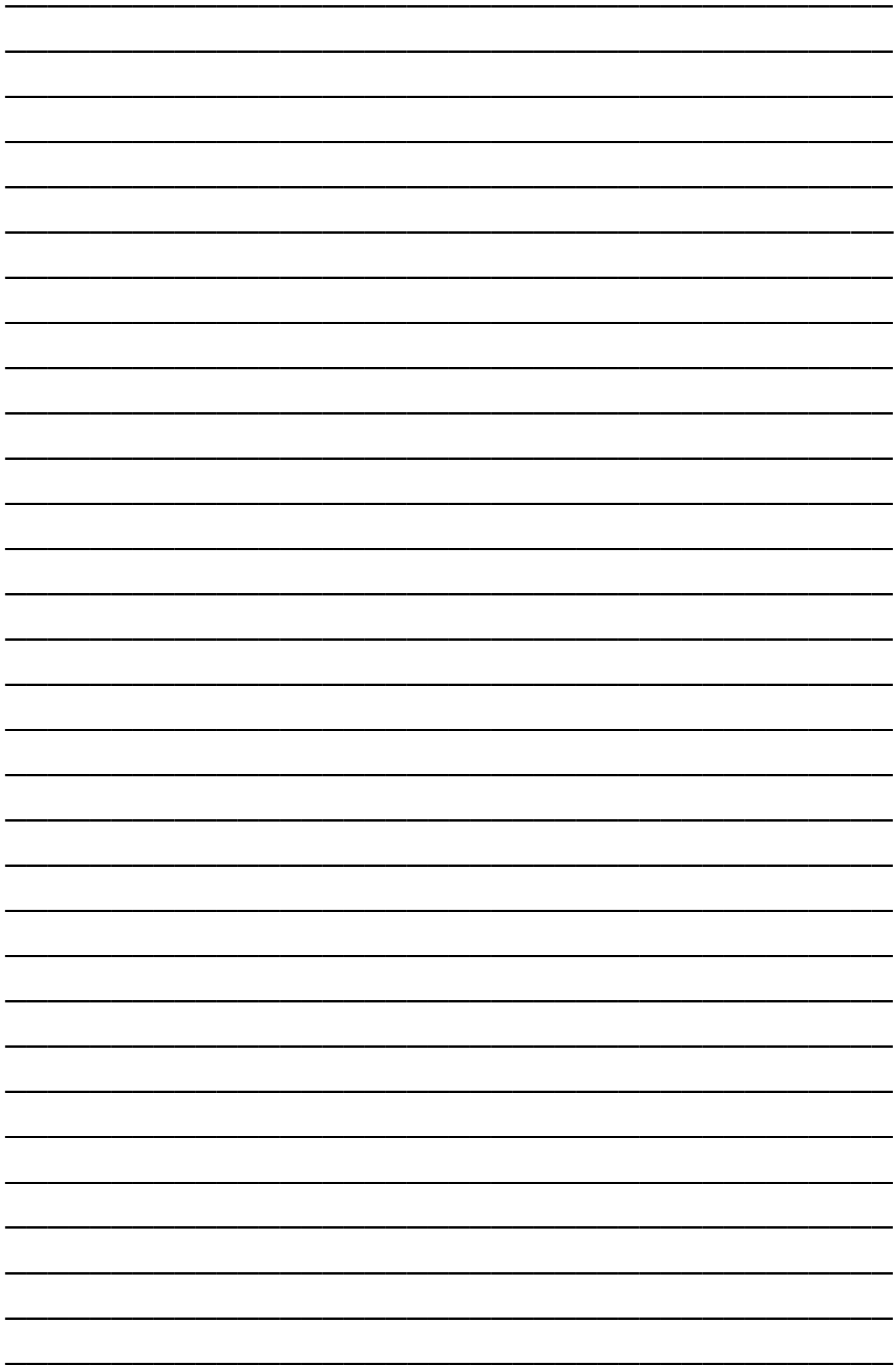
Compare how the writers convey their **attitudes** to child labour.

In your answer you should:

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

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SOURCE A: Charlotte Brontës letter to her father, written in 1851. TO REV. P. BRONTË 112 GLOUCESTER TERRACE, HYDE PARK, June 7th, 1851.

DEAR PAPA,—I was very glad to hear that you continued in pretty good health, and that Mr. Cartman came to help you on Sunday. I fear you will not have had a very comfortable week in the dining-room; but by this time I suppose the parlour reformation will be nearly completed, and you will soon be able to return to your old quarters. The letter you sent me this morning was from Mary Taylor. She continues well and happy in New Zealand, and her shop seems to answer well. The French newspaper duly arrived.

Yesterday I went for the second time to the Crystal Palace. We remained in it about three hours, and I must say I was more struck with it on this occasion than at my first visit. It is a wonderful place—vast, strange, new, and impossible to describe. Its grandeur does not consist in one thing, but in the unique assemblage of all things. Whatever human industry has created, you find there, from the great compartments filled with railway engines and boilers, with mill-machinery in full work, with splendid carriages of all kinds, with harness of every description—to the glass-covered and velvet-spread stands loaded with the most gorgeous work of the goldsmith and silversmith, and the carefully guarded caskets

SOURCE B: Excerpt from *A History of Modern Britain* by Andrew Marr, published 2007

Other early initiatives would crumble to dust and ashes. One of the most interesting examples is the Dome, centrepiece of millennium celebrations inherited from the Conservatives. Blair was initially unsure about whether to forge ahead with the £1 billion gamble. He was argued into the Dome project by Peter Mandelson who wanted to be its impresario, and by John Prescott, who liked the new money it would bring to a blighted part of east London. Prescott suggested New Labour wouldn't be much of a government if it could not make a success of this. Blair agreed, though had the Dome ever come to a cabinet vote he would have lost.

Architecturally the Dome was striking and elegant, a landmark for London which can be seen by almost every air passenger arriving in the capital. Public money was spent on cleaning up a poisoned semicircle of derelict land and bringing new Tube and road links. The millennium was certainly worth celebrating. But the problem ministers and their advisers could not solve was what their pleasure Dome should contain. Should it be for a great national party? Should it be educational? Beautiful? Thought-provoking? A fun park? Nobody could decide. The instinct of the British towards satire was irresistible as the project continued surrounded by cranes and political hullabaloo. The Dome would be magnificent, unique, a tribute to daring and can-do. Blair himself said it would provide the first paragraph of his next

Example Question:

Refer to both Source A and Source B. Compare how the writers convey their different attitudes to the exhibitions.

In your answer, you should:

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

Plan:

Source A

Letter - describes her awe and wonder from a personal PoV. Full of praise.

- Triplet - 'vast, strange, new, and impossible to describe.'
- Semantic field of greatness: 'grandeur', 'great', 'splendid', 'gorgeous'
- Lengthy descriptions of the many things to see – 'the glass-covered and velvet-spread stands loaded with the most gorgeous work of the goldsmith and silversmith, and the carefully guarded caskets full of real diamonds and pearls'
- Simile - 'it is such a bazaar or fair as an Eastern genii might have created'
- References to a higher power – highlight her wonder - 'supernatural hands'

Source B

Personal opinion on history – Can seem like it is objective but it isn't'. Taken from a historical non-fiction - critical of the plans for the dome and its opening.

Fact and negative noun - £1 billion gamble

Positive adjectives- 'striking and elegant'

Rhetorical questions - 'Should it be for a great national party? Should it be educational? Beautiful? Thought-provoking? A fun park?'

Negative nouns- 'mishmash' 'fiasco'

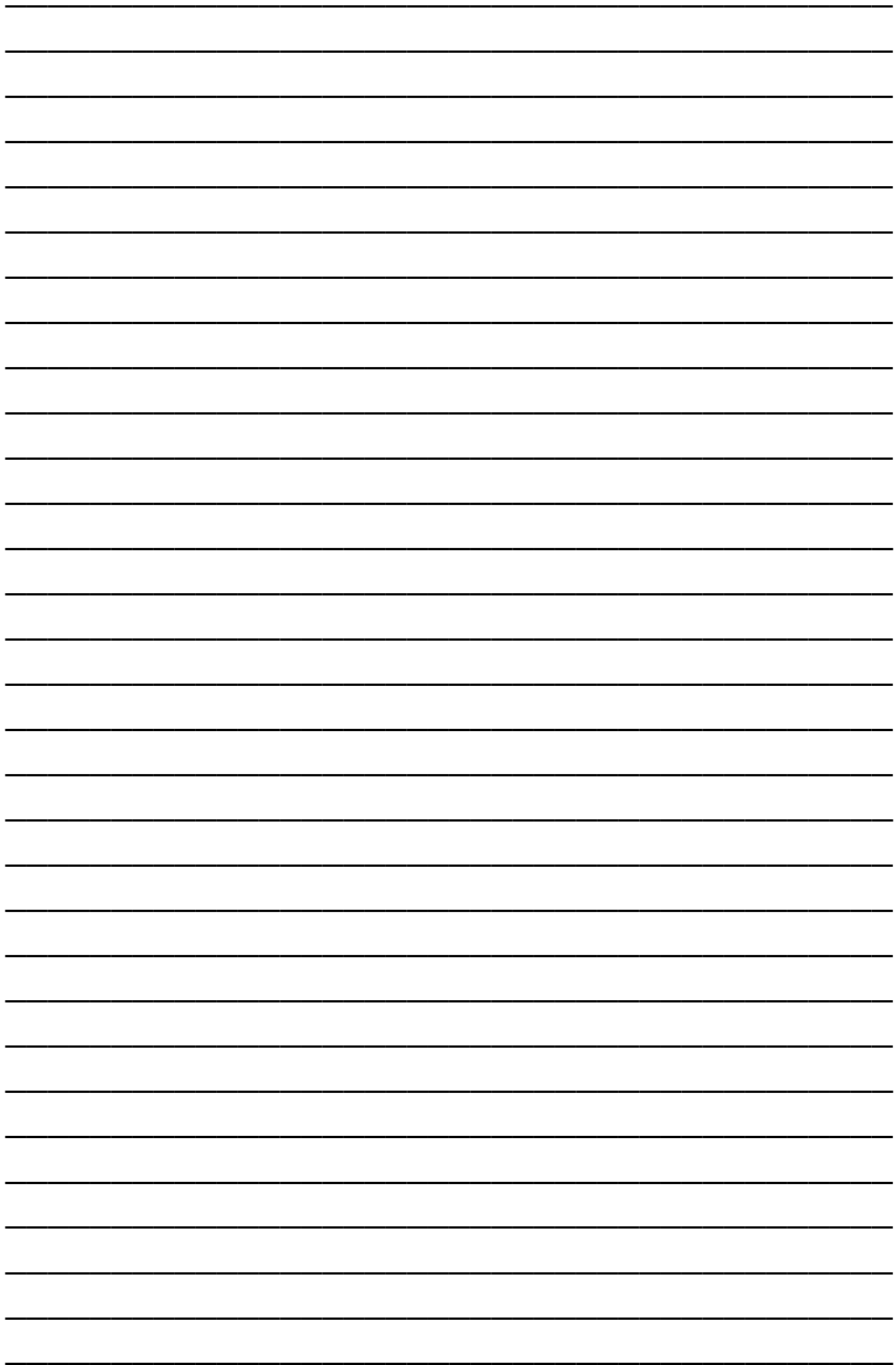
Negative verb - 'roasted'

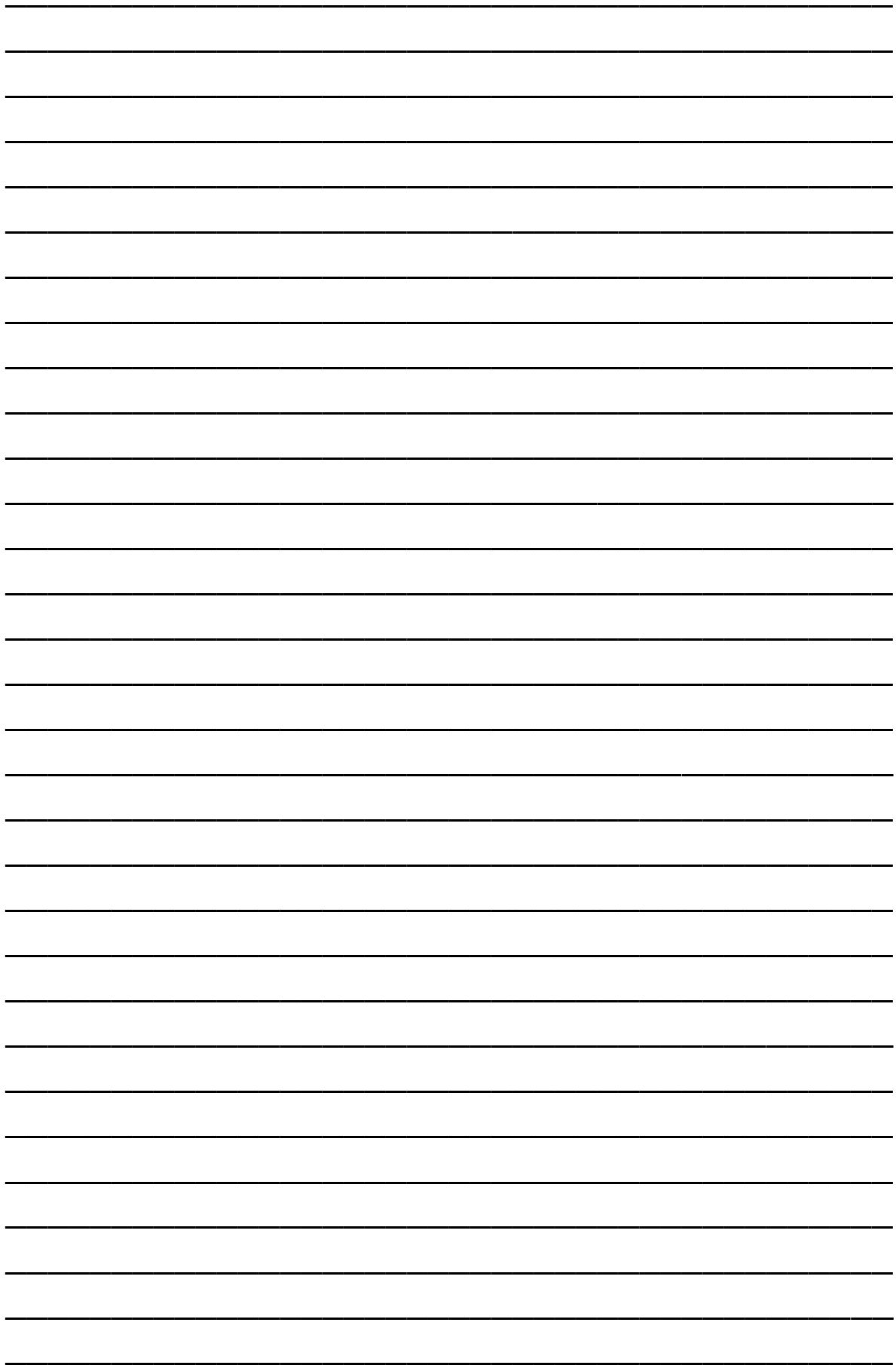
Triplet – 'a long, freezing and damp wait'

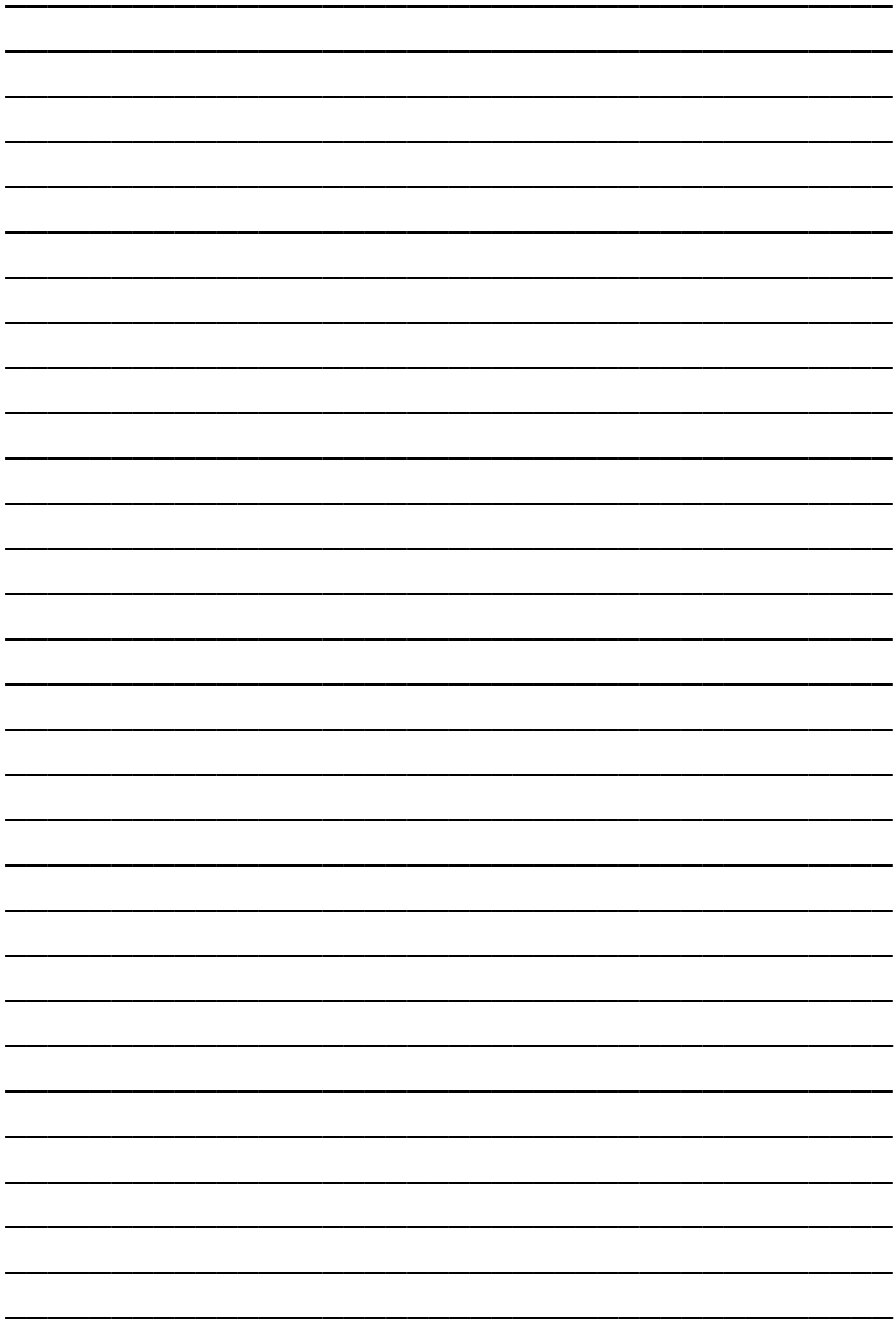
Refer to both Source A and Source B. Compare how the writers convey their different attitudes to the exhibitions.

In your answer, you should:

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









Section B



Paper 2 Question 5

- 40 marks
- (24 marks for content, 16 marks for organisation)
- 45 minutes

You will be given a statement that you need to respond to.

Top Tips: AO5 (Content)

- To write less and to craft their writing more would be useful advice for all.
- You should be careful when using mnemonics as it may hinder their creativity.
- You should consider whether the use of statistics and experts is useful to their argument.
- Planning is recommended to produce a coherent structure or argument.
- Responses should be well structured and considered – quality over quantity.

Top Tips: AO6 (Organisation)

- Students should spend less time writing longer responses and more time checking, proofreading and improving their work for technical accuracy.
- Avoid formulaic use of linguistic devices
- Students should be encouraged to plan and incorporate more structural features.

What will be asked of me?

- Letter
- Article
- Speech
- Broadsheet
- Leaflet
- Essay

What you should be thinking about:

- This question has the following format:
- There will be a statement expressing a point of view on a topic (thematically linked to Section A)
- You will be asked to respond to the statement
- You will be asked to present an argument/point of view based on the statement. You will need to decide if you are for or against the viewpoint expressed in the statement, where appropriate.

Planning:

- Higher achieving candidates frequently acknowledge the counter argument, but use this as a way of strengthening their own point of view to show they had considered their own ideas in depth.
- Ideas expressed by lower achieving candidates are often simple and undeveloped or repetitive.
- Where the question clearly asks students to choose one side of the argument, those who attempt to argue for both sides do not produce writing that is powerful or convincing.

Write to explain	Write to argue	Write to persuade	Write to instruct/advise
Explain what you think about...	Argue the case for or against the statement that...	Persuade the writer of the statement that...	Advise the reader of the best way to...

Letter

Letter	
As a minimum, students should include:	<ul style="list-style-type: none"> • an indication that someone is sending the letter to someone • paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • the use of addresses • a date • a formal mode of address if required e.g. Dear Sir/Madam or a named recipient • effectively/fluent sequenced paragraphs • an appropriate mode of signing off: Yours sincerely/faithfully.

★ **Success Criteria**

- ★ An address
- ★ A date
- ★ A formal mode of address – Dear Sir/madam or name
- ★ Effectively sequenced paragraphs
- ★ Appropriate sign off
- ★ Rule of three
- ★ Rhetorical Question
- ★ High level vocabulary

Article	
As a minimum, students should include:	<ul style="list-style-type: none"> • the use of a simple title • paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • a clear/apt/original title • a strapline • subheadings • an introductory (overview) paragraph • effectively/fluent sequenced paragraphs.

★ **Success Criteria**

- ★ Headline
- ★ Sympathetic tone
- ★ Helpful advice
- ★ Realistic Statistic
- ★ Rule of three
- ★ Metaphor
- ★ Rhetorical Question
- ★ High level vocabulary

Leaflet

Text for a leaflet	
As a minimum, students should include:	<ul style="list-style-type: none"> the use of a simple title paragraphs or sections.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> a clear/apt/original title organisational devices such as inventive subheadings or boxes bullet points effectively/fluently sequenced paragraphs.

Speech

Text of a speech	
As a minimum, students should include:	<ul style="list-style-type: none"> a simple address to an audience sections a final address to an audience.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> a clear address to an audience effective/fluently linked sections to indicate sequence rhetorical indicators that an audience is being addressed throughout a clear sign off e.g. 'Thank you for listening'.

- ★ **Success Criteria**
- ★ Addressing the audience
- ★ Repetition
- ★ Rhetorical Questions
- ★ Emotive Language
- ★ Facts/Opinion
- ★ Rule of three

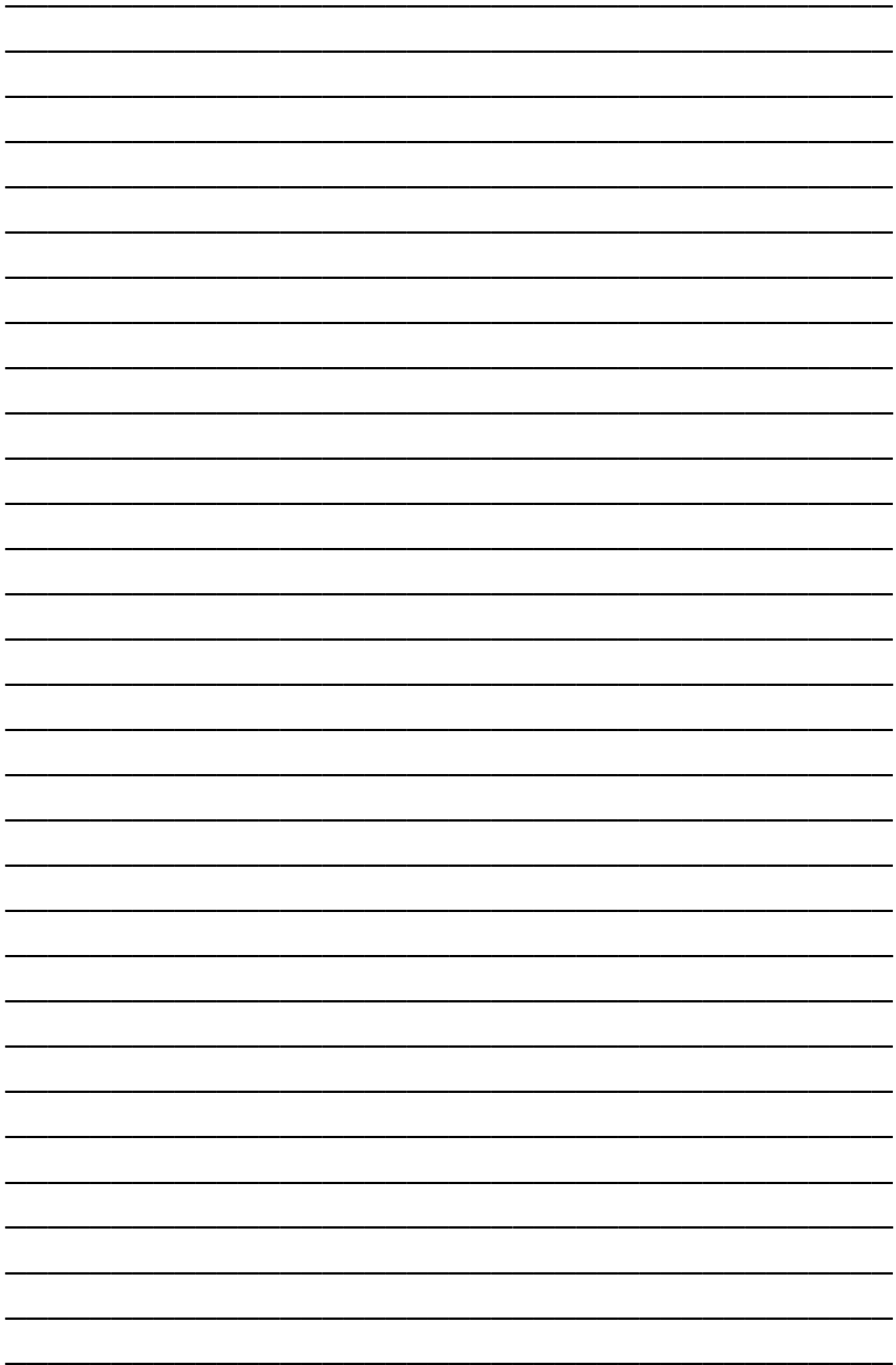
Essay

Essay	
As a minimum, students should include:	<ul style="list-style-type: none">• a simple introduction and conclusion• paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none">• an effective introduction and convincing conclusion• effectively/fluent linked paragraphs to sequence a range of ideas.

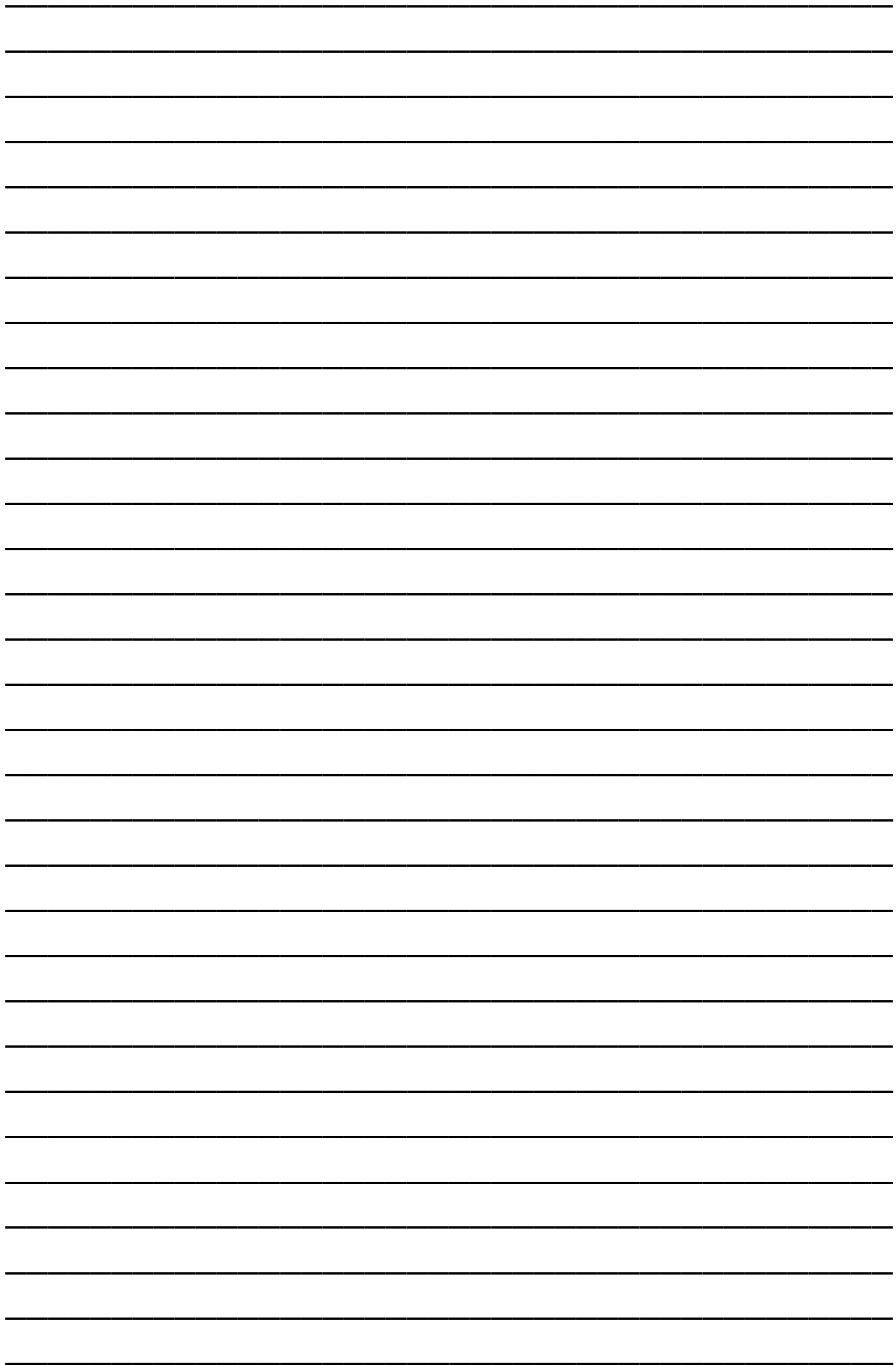
Example Questions:

- 1) *'The more social media we have, the more we think we are connecting, yet we are really disconnecting from each other.'*

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

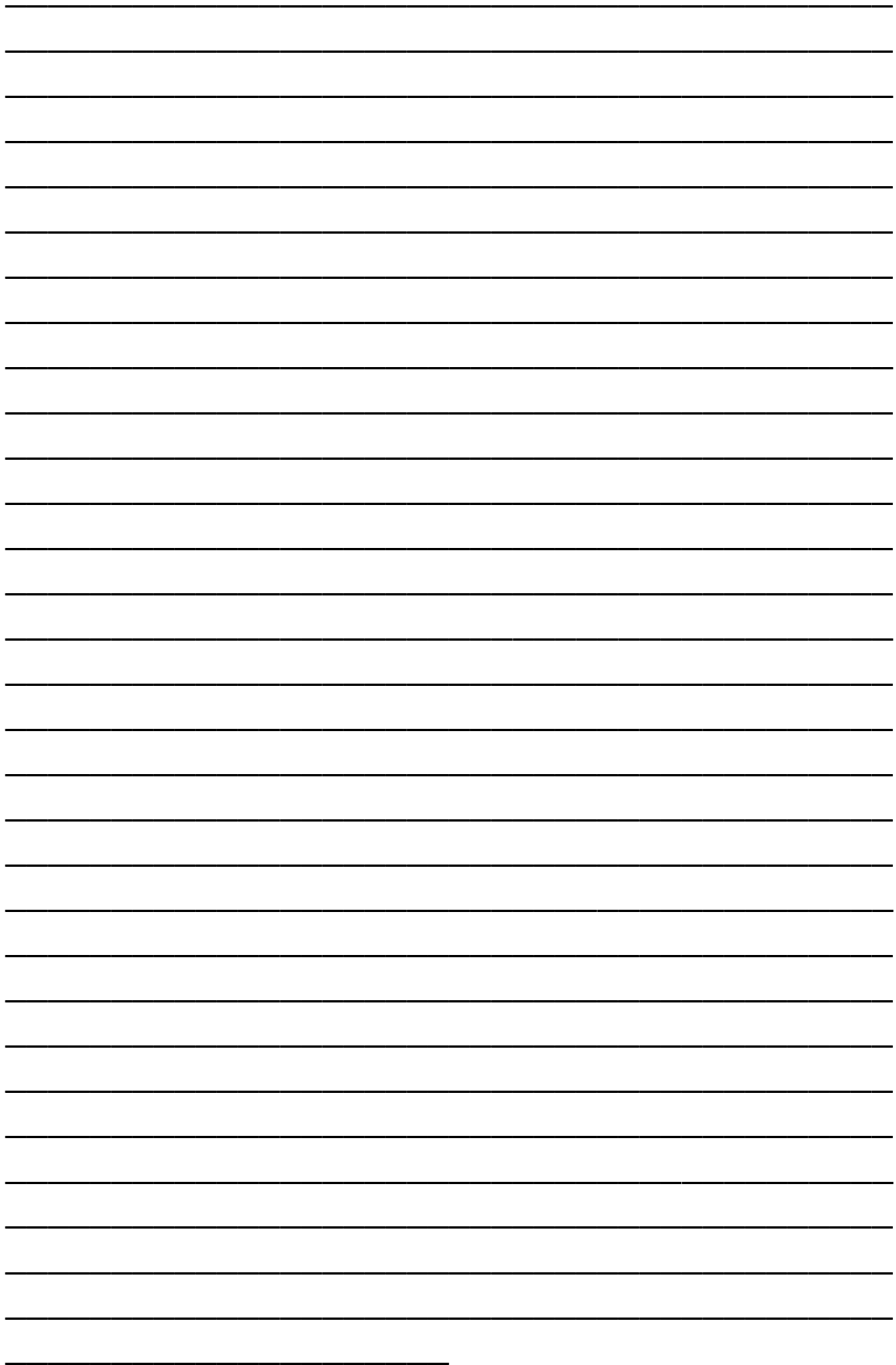


Write a speech for a school debate where you try to persuade young people to take more responsibility for protecting the environment.

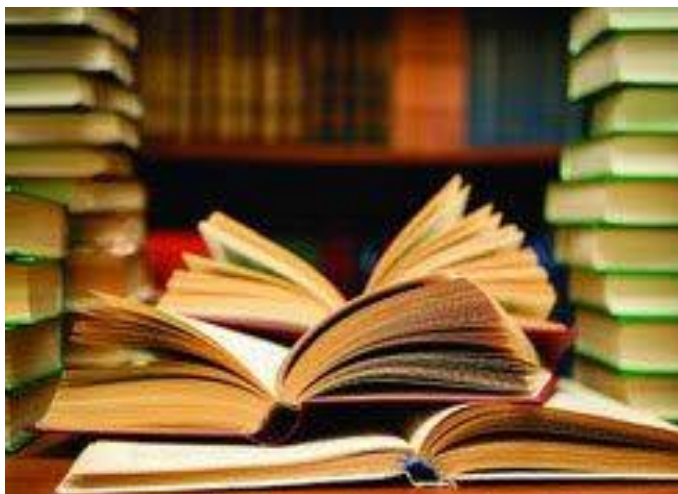


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Paper 1 example answers with marks and Examiner comments.





This extract is from the beginning of a short story by Katherine Mansfield. It is the early 1900s and Rosabel, a lower class girl who works in a hat shop, is on her way home.

At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically the reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are not sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus, grabbed her skirt with one hand and clung to the railing with the other, Rosabel thought she would have sacrificed her soul for a good dinner, something hot and strong and filling.

Rosabel looked out of the windows; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity – it seemed to be oozing out of everybody in the bus – and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed

eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.

She began to think of all that had happened during the day. Would she ever forget that awful woman in the grey mackintosh, or the girl who had tried on every hat in the shop and then said she would 'call in tomorrow and decide definitely'? Rosabel could not help smiling; the excuse was worn so thin.

But there had been one other – a girl with beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold they had got from Paris last week. Rosabel had seen her carriage at the door; a man had come in with her, quite a young man, and so well dressed.

'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat, untied her veil, and gave her a hand-mirror.

'You must have a black hat,' he had answered, 'a black hat with a feather that goes right round it and then round your neck and ties in a bow under your chin – and a decent-sized feather.'

The girl glanced at Rosabel laughingly. 'Have you any hats like that?'

They had been very hard to please; Harry would demand the impossible, and Rosabel was almost in despair. Then she remembered the big, untouched box upstairs.

'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that will please you better.' She had run up, breathlessly, cut the cords, scattered the tissue paper, and yes, there was the very hat – rather large, soft, with a great, curled feather, and a black velvet rose, nothing else. They had been charmed. The girl had put it on and then handed it to Rosabel.

'Let me see how it looks on you,' she said.

Rosabel turned to the mirror and placed it on her brown hair, then faced them.

'Oh, Harry, isn't it adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'

A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely, perishable thing in the girl's face, and bent over the hat, flushing.

'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left Harry to pay and bring the box with him.

'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her say.

END OF SOURCE

Q2. Look in detail at this extract, from lines 6 to 14 of the source.

Rosabel looked out of the window; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shop seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity – it seemed to be oozing out of everybody in the bus – and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.

Level 2 - 4 marks

The writer describes her journey home in a mysterious and intriguing way as the writer begins by using pathetic fallacy by describing the street with adjectives such as 'misty' and also creating a negative lexical field when describing the conditions, she was in such as 'blurred and misty' and that 'her feet were horribly wet'. The writer uses the adverb 'horribly' to show the disgust feeling Rosabel had during her bus journey and to emphasise that it wasn't relaxing and comfortable but was causing discomfort. This is further emphasized by the sibilance of the 'sickening' smell, which has a repulsive tone to show how unappealing the journey was. The writer also uses long sentences with multiple clauses to further build up this tension and unpleasant bus journey as it creates apprehension as if multiple breaths are being taken to show the journey makes her nervous but also builds up the description to create the overall disgust she felt from the bus journey. This is especially created through the sentence ' – and everybody had the same expression, sitting so still, staring in front of them.' This use of a list also creates a mysterious atmosphere and shows the boring and tedious bus journey she was on as if to suggest that she wasn't taking it for the first time and as if it were a negative journey shown from the lack of expression shown through the character.

Level 4 – 8 marks

Mansfield uses the contrast of imagery of the street windows which in reality were 'blurred and misty' but to Rosabel seemed 'opal and silver' under the light. The second description seems almost magical and creates an ethereal atmosphere, which gives the reader an insight into how Rosabel views even the 'dullness' as beautiful. These images also both allude to jewels creating a sense of lavishness. This is emphasized by how the 'jewellers' shops' seemed like 'fairy palaces'. This is an image that incorporates both other worldly as well as rich elements, suggesting that Rosabel does not see beauty in all things under the horrible weather, but rather just the jewellery shops. They are also made to seem unattainable, as fairies are not of this world, suggesting that Rosabel feels the jewellers' shops are not a point of her lifestyle and suggests to the reader that she might be feeling anxious.

This ethereal imagery sharply contrasts to how Rosabel then views the rest of the scene. She knew that her coat would 'be coated with black, greasy mud'. This is a sharp contrast to the previous descriptions and makes the reader pity Rosabel. The colour black also connotes a lack of splendor, while directly contrasting the light tone of 'silver' to describe the jewellers' shop, and the image of the mud highlights the contrast between Rosabel's poor situation compared to the more comfortable and magical alternative previously described.

Question 3 – How has the writer structured the text to interest the reader?

Level 2 – 3 marks

At the beginning of the source, the writer describes the main characters Rosabel. The writer starts with the long sentences solely about Rosabel in order to open up the story and to interest the reader and make them feel intrigued.

The focus then zooms out and shifts to a description on the environment around Rosabel. The writer describes the weather, the people, and the atmosphere around Rosabel which is done to build tension, and continue the story.

The writer uses a flashback to allow Rosabel to reflect on her “hard day’s work. The flashback is done while Rosabel is on a bus which indicates her bus journey was boring and dull since her mind drifted off onto something else. A flashback is used to possibly imply that the next actions she carries out may have been influenced by the events that took place in her day, as we see in the flashback. There is a heavily detailed description of a hat in this extract which shows the reader it must have some significant value due to the high amount of attention to detail.

Level 4 – 8 marks

The structure of the extract is split into two sections, the first being the present time that Rosabel is in – carrying on with her mundane routine of tea and the bus journey home. The second is a flashback of ‘all that happened during the day’ at Rosabel’s hat shop. These two sections are directly contrasted and juxtaposed through a number of ways: the actions Rosabel carries out, the actions of the people she is with and the setting of each of the scenes. The fact that Rosabel is the one character that remains constant throughout the extract suggests that she is a central character to the plot of the story. Initially, the writer immediately sets up the time, manner and place of the story. The focus is placed primarily on Rosabel in the beginning with her buying a ‘bunch of violets’ and have ‘so little tea’. This allows the writer to set up the scene and setting for the extract. The focus changes to Rosabel getting onto the bus. The fact that the second paragraph shifts from ‘the street’ to ‘everybody in the bus’ reflects the external nature of the outside world compared to the internal environment of the bus. The fact that the writer changes the focus constantly allows the reader to be brought inside of the bus. The focus then narrows further to Rosabel’s own external thoughts of her feeling ‘stifled’. This change in focus provides a smooth transition to the second part of the extract: Rosabel’s flashback.

The writer shifts the focus to Rosabel’s memory of the day she experienced in her ‘hat shop’. The writer juxtaposes to of Rosabel’s customers, ‘the girl who tried on every hat’ and ‘a girl with

Question 4

Focus this part of your answer on the second part of the source, from line 19 to the end.

A student said, 'This part of the story, set in the hat shop, shows that the red-haired girl has many advantages in life, and I think Rosabel is right to be angry.'

To what extent do you agree?

Level 2 – 9 marks

I agree with the statement, the red-haired girl is obviously from a higher class than Rosabel so has more money, 'her carriage at the door'. This suggests the girl has her own transport so does not use public transport like the lower class. Rosabel does not have this advantage, As the reader, you can understand Rosabel's anger towards the girl.

Question 4

Level 4 – 20 marks

In the second part of the source, the writer describes the red-haired girl to be very privileged, which upsets Rosabel. This is somewhat justified, but there are many reasons why it is not fair for Rosabel to be angry.

From the beginning, the girl is described very carefully and in much detail. Her 'beautiful' hair and 'white' skin have connotations of purity and angelic features, which are inevitably enviable qualities. The writer describes the girl's eyes as green like 'that green ribbon shot with gold they had got from Paris last week.' By including 'gold' and 'Paris', the reader associates the girl with opulence and grandeur. This shows her wealth and status immediately, suggesting that she has been given many opportunities in life, a notion which is emphasized by the appearance of her 'carriage'.

The writer also describes the girl's company in order to show that the 'young man' is also 'well dressed' and therefore of the same social status. The contrast between Rosabel and the girl is emphasized by the girl's companion, as it outnumbers Rosabel.

The writer describes simultaneous actions to emphasise the contrast further as the girl speaks to the man, Rosabel 'took the pins out of her hat, untied her veil and gave her a hand-mirror.' This portrays Rosabel as a servant, and shows her social inferiority clearly, as does the phrase 'the girl glanced at Rosabel laughingly.' The verb 'glanced' makes Rosabel seem insignificant in the eyes of the girl, and the adverb 'laughingly' has a mocking tone. The phrase 'they had been very hard to please' also shows the high standards of the customers, and the desperate and arrogant tone of 'she had run up, breathless.'

Question 5

Your local newspaper is running a creative writing competition and they intend to publish the winning entries.

Either

Describe a journey by bus as suggested by this picture.

Or

Write a story about two people from very different backgrounds.

Level 2 – 18 marks (11 marks for content, 7 marks for organization)

I waited for the bus to come, late again! I got onto the bus and sat down at the nearest seat I can find near a window, of course, it was going to be a long journey. The bus was quite empty when I got on, it was silent. I decided to put my headphones in and listen to music, as the music is playing I carry on looking out the window. Trees passing so fast, all I see is a smudged line of deep green. I enjoyed looking at the world, so much to see, birds flying around, leaves blowing gently in the wind, the swaying trees standing tall slowly swaying in unison. Then a man dodged past my chair getting on and sat down across from me, a smell of after shave filled the bus and stuck to the back of my throat. I look around the bus, it was filthy. Rubbish all over the floor, chewing gum on the seats, graffiti all over, chairs filled with muck. I take out my head phones to understand what I am seeing as I take them out the sound of sneezes and coughing fill the bus I edged closer to the window leaning my arm on the cold, dusty ledge. We stopped. More people got on and one woman on the phone sat two seats behind me and two little girls get on and sit at the front of the bus. The bus sets off yet again, with a big push, as that occurs someone's bag crashes to the floor all belongings scattered filling out the bus. The woman was tumbling and stumbling to get all her stuff back. Nobody helped her just looked at her in disgust. One by one the rusty cold bus was filling up getting heavier and heavier. People shouting, screaming and laughing. Some people on phones, some eating food and dropping the greasy rubbish down along the aisle of the bus. This was not a nice place to be the atmosphere was horrible. It was going to be a long journey.

Examiner's comments: Some successful communication, simple ideas and simple vocabulary,

Level 3 – 27 marks (15 marks for content, 12 marks for organization)

Jade sat huddled on the back window seat of the 89 bus. Her fingertips were like ice blocks as she tried to unravel herself from her makeshift cocoon. She cautiously looked out and surveyed the bus like prey waiting for the predator to pass. No-one else was near her but at the front of the bus, Jade could see two women. One sat on the right of the bus, looking out of the window whilst angrily shouting down the phone – possibly a husband, possibly a son. Behind her sat a young woman who was admiring the fluorescent scenery of endless adverts and promotions. The rusty old bus jerked to a stop outside McDonalds. Both women confidently left the bus and a young man causally strode on. A sense of warning began to form in Jade's stomach. She recognized him. He was there that night. Goosebumps the size of golf balls appeared on her skin. Cold sweat trickled down her pale white face. As quietly as she could, she sank back into her musty yellow chair and prayed a silent prayer. She watched his every move from between a tiny crevice in the two seats in front of her. His beady black eyes were prominent. His face was angry and ready for action.

Three stops left. That's all she had to wait. She carefully glanced out of the window. The bus had long left the city behind and the bus was ambling towards her stop.

Two stops left. The bus passed the forest near her flat. She admired the calmness of the trees questioning and respecting their ability at such a tense time.

One stop left. She had to plan her escape. She quietly shoved her belongings into her rucksack

Level 4 – 40 marks (24 marks or content, 16 marks for organization)

Jessie had just finished milking the cows when the mailman came. 'This is for you, Mrs Earse'. He pronounced 'Hearse' without the 'H', his rough country accent mimicking the rest of the small population of Cornbury. He shared a rather elegant looking envelope in the basket that they used for a mailbox and strode away whistling.

Puzzled, Jessie wiped her hands on her apron before bustling over. It was heavy, no doubt made with a sort of expensive paper, with a seal that looked like a coat of arms. Frowning, she carefully walked inside, handling the letter though it were some priceless treasure. 'Rupert', she called out to her husband, who seemed to be fiddling with the boiler pipes again. He appeared soon after, his sandy hair an unruly mess, his fingers covered in grime. His eyes lit up when he saw the seal, obviously it meant something. Snatching the letter from Jessie's hand, he opened it like a child with a new toy. 'It's from Reg', he exclaimed delightedly. 'My best friend from 'igh school. And he wants us to come for dinner... today.' His face turned slightly panic stricken. 'Must've got lost in the post', he whispered hoarsely. The young couple looked at each other, wide eyed and silent, before suddenly launching into chaos.

An hour later, after much garment changing and hair washing, Jessie stepped out of the cottage, wearing her best blue and white frock, her husband behind her, with borrowed dungarees. A limousine pulled up, its black tyres now respectably mud-splattered and came to a halt at the fence. A rather middle-aged man got out and opened the door for them, his dazzling white glove contrasting with the sleek darkness of the vehicle.

When the car drove off, Rupert almost started in surprise. This was much unlike their old tractor; it felt like they were gliding over the earth, rather than rumbling through country lanes. In what felt like 5 minutes (in reality, it was over an hour), the car stopped and once again the doors were opened for them. Jessie stepped out, taking in her surroundings

Paper 2 example answers with marks and Examiner comments.



Source A

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

How can my son be a year old already? He's growing up fast, leaving milestones in his wake – and tiny parts of me along with them. My son turned one last week. The day marked the end of what has been both the longest and shortest year of my life. From the instant he was born, it's felt as if my son has always been part of this family. I don't mean that in an obnoxious, heart-eyed, this-was-always-meant-to-be way. I simply mean that I haven't slept for a year and I don't really know how time works any more. Whole years have passed in some of the afternoons I've spent with him lately. Entire galaxies have been born and thrived and withered and died in the time it's taken him to eat a mouthful of porridge.

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

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

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

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

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

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

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

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

Source B

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

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

It is a long while now since he disappeared.

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

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

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

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

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

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

Question 2

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

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

Level 2 – 3 marks

In Source A, an article from the guardian newspaper, the little boy is shown to love exploring his surroundings. This is suggested when the boy wanted to 'twang his lips' 'on the table'. Many young children explore by putting random things in their mouth and this is no exception or this boy.

In Source B, an article from a Victorian newspaper, this child was suggested to have been extremely excited and messy. The speaker 'aches' to see the 'pop-guns,

The boy from Source A also seemed eager to socialize with other people. This was evident in paragraph 3 by 'he loves running up to people'. The boy from source B seemed to be more interested in leaving 'crumbs on the carpet', 'paste spilt on the table' and other messy things which would appall other people.

Level 3 – 6 marks

In Source A, the young boy 'loves running up to people' and prefers to play in a 'giddy and silly' way. This is truly reflective of a very young child's behaviour, full of excitement and exploration.

In Source B, the young boy lives to spend his time playing with one particular toy. A 'little boat' with a red strip on the sail' is held to high prestige. This could infer the young boy found the toy comforting and felt it had significant meaning even if he was only very young.

Additionally, Source A depicts that the young boy loves playing with family members. Frequently, the writer mentions how him and his son play together including when he 'laughs uncontrollably' when he says 'the word teeth' or turns the television off when it is at 'the most important moment'. This alludes to the idea the young boy has a strong sense of family and loves his father.

Question 3

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

How does the writer use language to describe his son?

Level 2 – 5 marks

Within Source A, the writer describes his son as being fantastically unique with an underlying tone of untouched innocence.

Subsequently, within Source A, the writer illustrates his son as admirably containing a 'giddy and silly' child-like innocence. The carefree adjectives 'giddy and silly' inflict a youthful and jovial impact in the text. Ultimately, reflecting to the parental audience a deep reminiscence, as all children are immature as youths.

In addition, the writer proclaims that his young child is 'already separate' from his family, presenting a unique aspect of his personality juxtaposing from his family's through the verb 'separate'.

When describing his son's unique aspects, they are exaggerated as contrasting from his families from his previous statement.

Furthermore, the writer describes how much his son is contorting into a brilliant child, conveying 'photos taken in the summer seen like dispatches form millions of years ago'. The use of hyperbole and 'millions' of 'years ago' further exemplifies the undeniable transformation the writer witness within his son everyday.

Examiner Comments: Some attempt to comment on language effects, some textual detail, some identification of devices.

Level 2 – 5 marks

Within Source A, Stuart Heritage uses a variety of linguistic devices to describe his son as an unrecognizable power that is unpredictable at every turn.

Heritage originally uses imagery of a defenceless, innocent and inhuman to describe his son 'sleepy ball of scrunched-up flesh' perhaps highlighting his past dependency upon his parents. Using the verb 'scrunched' alludes to the idea of his son being fragile much like a scrunched up piece of paper; its hard to unravel without breaking it. The fragility represented provokes the readers to connect with the vulnerability of this 'sleepy ball' and to see his original protection as well as guidance to come from his parents.

Despite Heritage originally conveying his son's vulnerability, he juxtaposes this of the ambitious adjective 'determinedly' when describing his son now. The juxtaposition to go from fragility to 'determinedly' within one sentence portrays how quickly he has changed as well as who his son depends on. Typically, determination is found in heroic characters in literature so for Heritage to give his son the image of a hero exemplifies his power and actions he is picking up as he grows.

Furthermore, Heritage clearly conveys the striking power of his son by having a collection of words in a Semantic Field of robbery such as 'terrified', 'running', 'barks', 'throws', 'ambush', 'confronted', all connecting to how his continuous development robs Heritage of his 'sleepy ball' of a son. This Semantic Field shifts the once vulnerability of his son onto Heritage 'slightly' of a

Question 3

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

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

In your answer, you could:

Compare their different perspectives and feelings

Examine

Level 2 – 8 marks

In Source A, the writer displays his acceptance towards his child growing up and presents his brave acceptance as his 'sadness... is an important part of this process'. However, in Source B, the writer isn't as accepting as she is mourning over the gradual loss of her 'little boy' regarding to him as 'lost' and 'disappeared'. The dramatic verb 'lost' creates a very harsh atmosphere within the text, further illustrating her lack of acceptance; her heart-wrenching sadness is blocking her thoughts. On the other hand, the writer of Source A also displays the same emotional trauma with the 'constant sense of loss'. However, he presents a more accepting overview on his child growing up.

Moreover, in Source A, although his son is changing and growing, the writer conveys some enthusiasm of his journey into adulthood. Contrastingly, in Source B, the writer expresses her desires to have her 'little boy' back as she describes him as a 'manly figure' and exaggerates her 'wish' for him to 'still' be 'a little boy'. The writer's use of repetition of 'little boy' further inflicts her need to reverse time and have him back. Within Source A, however, the writer conveys how 'he's never going to stop changing' and that he doesn't 'want him to'. The writer's use of hyperbole 'never' exaggerates the changing of his son moreover exacerbating his sadness within the text although reflecting on his willingness for that change.

Level 3 – 12 marks

Within both Source A written by Stuart Heritage in 2016 and Source B an extract from a Victorian newspaper in the 1800s, they both convey their idea of their children growing up. Whilst Source A realizes that his son growing up is a good thing and he accepts he'll still be his son, Source B holds a desire for her son to return back to being little because she doesn't recognise the 'manly figure' of her son.

Source A evokes a sudden realization of his son growing and getting older surprising him through the constant use of short sentences, mainly statements, especially in the beginning of the extract. This continuous short sentence structure

Question 5

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

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

Marks: Level 2 / 17 Marks / 11 Marks for AO5 and 6 Marks for AO6

I agree with this statement. Today I will be presenting and expressing my views on how I believe children should be allowed to take part in an adventurous, even risky, activities to prepare them for in later life and include why you should agree with myself and many others supporting this statement.

Firstly, I believe that children should be able to take part in risky activities to be able to overcome their thoughts and help mildly or even majorly improve their self-confidence, which we can all agree is a very important factor in a person's life when they become old enough to apply for something such as a job interview or plan a presentation in front of a large crowd. They will ultimately have less nerves.

Secondly, when parents allow their children to take part in the type of activities listed, I believe that there should be adult supervision but from a certain distance in case of certain accidents or injuries therefore the children can feel comfortable knowing that if anything were to go wrong there would be an adult nearby that they could get help from in situations of need. This is a valid point that I believe all parents could agree on.

Thirdly, adventurous activities will help children to be social and not isolated from other children, which could progress into a healthy friendship and lifestyle. In the future, children will benefit from this by being able to make friends and also socialize easily possibly within a workplace such as an office or supermarket. Also, it will help in jobs where communication and understanding is a key skill such as counseling or paramedic type work.

In conclusion, I believe that in later life children will strongly benefit from taking part in these sorts of social, risky and adventurous activities therefore parents should be less restricted with what they proceed to let their children do.

Thank you for taking your time to read this article and I hope you understand my view on this statement.

Article by: ...

Marks: Level 3 / 24 Marks / 14 Marks for AO5, 10 Marks for AO6

Personally, I strongly agree that parents today are over-protective of their kids. In this article, I will argue why I think kids should have more freedom doing dangerous activities.

Firstly, by allowing your child to experience more adventurous and risky activities, the child will be able to gain more confidence when doing these things. If you lectured your child about the dangers of the world and they never actually experience it, they would form their own assumptions of it and be afraid to explore it. This could lead to anxiety issues and problems for the child in the future when they, for example, get a job. If you allowed your child time to experience

Marks: Level 4 / 38 Marks / 23 Marks for AO5, 15 Marks for AO6

Parents today are over protective. They need to let their children take part in adventurous, even risky, activities to prepare them for later life. It's absolutely crucial.

Admittedly, I was one of those parents – I'd wrap my children up carefully in cotton wool so they were completely protected from the harshness of the completely 'risky' world. Let me tell you how, it doesn't get you anywhere. How are they going to know how to handle things? Cope with things? Make real life decisions? The list goes on. I feel a wave of tremendous guilt wash over me when I think about how left out and isolated my children must have felt when they missed out on those house parties that I thought would be deadly, dangerous and drug infused.

