

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

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

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

Source A: 20th century nonfiction

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

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

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

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

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

Source B: 19th century literary nonfiction

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

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

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

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

[...]

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

*Glossary

balustraded gallery = a type of balcony

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

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

subterranean = underground

prodigious = impressive, extraordinary

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

Section A: Reading

Answer **all** questions in this section.

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

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

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

[4 marks]

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

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

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

[8 marks]

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

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

[12 marks]

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

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

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

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

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

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

Q1. Read again the first part of **Source A** from **lines 1 to 14**. Choose **four** statements below which are true. **[4 marks]**

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

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences between Blackpool and Verona. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the two cities Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the two cities Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the cities Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- Blackpool is 'ugly', 'cheap' and 'provincial' whereas Verona is 'picturesque' and 'stately'
- Bryson was disappointed with Blackpool whereas Dickens was delighted with Verona
- Blackpool is underwhelming whereas Verona is impressive
- The main attraction in Blackpool is the illuminations; the main attraction in Verona is the amphitheatre

Q3. You now need to refer to **lines 8 to 21** in **Source B only**. How does Dickens use language to describe his impressions of the Roman Amphitheatre? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer's choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer's choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Adjectives and adverbs to show how well-preserved the amphitheatre is, and Dickens' positive impressions of it
- Detailed use of nouns and specific description suggests Dickens explored every part of the amphitheatre
- Use of polysyndeton: 'corridors, and staircases, and subterranean passages'; 'green weeds, and leaves, and grass'
- Long sentences to suggest the length of time Dickens spent there; sentence structure used to place emphasis on certain words and phrases

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their different attitudes to the places they have visited. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	Shows a detailed understanding of the differences between the ideas and perspectives Compares ideas and perspectives in a perceptive way Analyses how methods are used to convey ideas and perspectives Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of differences between the ideas and perspectives Compares ideas and perspectives in a clear and relevant way Explains clearly how methods are used to convey ideas and perspectives Selects relevant quotations to support from both texts
Level 2 Some, attempts 5-8 marks	Identifies some differences between the ideas and perspectives Attempts to compare ideas and perspectives Some comment on how methods are used to convey ideas and perspectives Selects some quotations/references, not always supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	Simple awareness of different ideas and/or perspectives Simple cross reference of ideas and/or perspectives Simple identification of how differences are conveyed Simple references or textual details from one or both texts

AO3 content may include ideas such as:

- Bryson had originally been excited to visit Blackpool, which he knew had a booming tourism industry, but found his visit very underwhelming; Dickens clearly had a personal interest in Verona and was pleased to find the city so beautiful and interesting
- Bryson felt out of place in Blackpool whereas Dickens clearly feels welcomed/at home
- Dickens mentions that his visit to Verona will stay in his memory – this is clearly because it has been a positive and pleasant experience; Bryson’s experience also seems memorable but for more negative reasons

And comment on methods such as:

- Use of different tone/humour/irony/sincerity
- Focus on different elements of the city to show level of irony/sincerity, e.g. Bryson focuses on ironic/ridiculous facts whereas Dickens describes the beauty of ancient/popular attractions
- Use of repetition for different purposes
- Lexical choices to create differing tones
- Language differences reflect different times/modes/purposes

Q5. ‘These days, there is no point in travelling to see the world: we can see it all on TV or on the Internet.’
Write an article for a teenage magazine in which you explain your point of view on this statement.

[40 marks]

A05 Content and Organisation

<p>Level 4</p> <p>19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4</p> <p>22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4</p> <p>19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3</p> <p>13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3</p> <p>16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3</p> <p>13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features
<p>Level 2</p> <p>7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p>	<p>Upper Level 2</p> <p>10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	<p>Lower Level 2</p> <p>7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

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

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

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- You will be assessed on the quality of your reading in Section A.
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You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A: 21st century nonfiction

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

To be happier, start thinking more about your death

9th January 2016

48 Want a better 2016? Try thinking more about your impending demise.

49 Years ago on a visit to Thailand, I was surprised to learn that Buddhist monks often contemplate
50 the photos of corpses in various stages of decay. The Buddha himself recommended corpse
51 meditation. “This body, too,” students were taught to say about their own bodies, “such is its
52 nature, such is its future, such its unavoidable fate.”

53 Paradoxically, this meditation on death is intended as a key to better living. It makes disciples
54 aware of the transitory nature of their own physical lives and stimulates a realignment between
55 momentary desires and existential goals. In other words, it makes one ask, “Am I making the right
56 use of my scarce and precious life?”

57 In fact, most people suffer grave misalignment. In a 2004 article in the journal *Science*, a team of
58 scholars, including the Nobel Prize winner Daniel Kahneman, surveyed a group of women to
59 compare how much satisfaction they derived from their daily activities. Among voluntary
60 activities, we might expect that choices would roughly align with satisfaction. Not so. The women
61 reported deriving more satisfaction from prayer, worship and meditation than from watching
62 television. Yet the average respondent spent more than five times as long watching TV as
63 engaging in spiritual activities.

64 If anything, this study understates the misalignment problem. The American Time Use Survey
65 from the Bureau of Labor Statistics shows that, in 2014, the average American adult spent four
66 times longer watching television than “socializing and communicating,” and 20 times longer on TV
67 than on “religious and spiritual activities.” The survey did not ask about hours surfing the web, but
68 we can imagine a similar disparity.

69 This misalignment leads to ennui and regret. I’m reminded of a friend who was hopelessly
70 addicted to British crossword puzzles (the ones with clues that seem inscrutable to Americans,
71 such as, “The portly gentleman ate his cat, backwards”). A harmless pastime, right? My friend
72 didn’t think so — he was so racked with guilt after wasting hours that he consulted a
73 psychotherapist about how to quit. (The advice: Schedule a reasonable amount of time for
74 crosswords and stop feeling guilty.)

75 While few people share my friend’s interest, many share his anxiety. Millions have resolved to
76 waste less time in 2016 and have already failed. I imagine some readers of this article are filled
77 with self-loathing because they just wasted 10 minutes on a listicle titled “Celebrities With Terrible
78 Skin.”

79 Some might say that this reveals our true preferences for TV and clickbait over loved ones and
80 God. But I believe it is an error in decision making. Our days tend to be an exercise in distraction.
81 We think about the past and future more than the present; we are mentally in one place and
82 physically in another. Without consciousness, we mindlessly blow the present moment on low-
83 value activities.

84 The secret is not simply a resolution to stop wasting time, however. It is to find a systematic way
85 to raise the scarcity of time to our consciousness.

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

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

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

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

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

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

Source B: 19th century literary nonfiction

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

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

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

[...]

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

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

*Glossary

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

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

Section A: Reading

Answer **all** questions in this section.

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

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

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

[4 marks]

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

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

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

[8 marks]

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

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

[12 marks]

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

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

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

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

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

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

Q1. Read again the first part of **Source A** from **lines 1 to 21**. Choose **four** statements below which are true. **[4 marks]**

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

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences between the two writers' experiences. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the two writers' experiences Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the two writers' experiences Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the two writers' experiences Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- Brooks gained his ideas after a trip to Thailand in which he learnt about the practices of Buddhist monks; Dostoevsky had a near-death experience
- Most of Brooks' experience comes from his own research into our attitudes towards death, questioning others and looking at surveys
- In comparison, Dostoevsky faced death directly and was saved at the last minute – this gave him a new lease of life

Q3. You now need to refer to **Source B only**. How does Dostoevsky use language to show how much he loves his brother? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer’s choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer’s choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Adjectives and nouns to show care for his brother (‘precious friend’, ‘dear brother’)
- Imperatives to show care for his brother’s feelings: ‘do not grieve for me’
- Use of repetition and exclamations to emphasise feelings of love/care
- Positive lexis to show how news of his brother will give him ‘hope and life’

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their attitudes to life and death. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	Shows a detailed understanding of the ideas and perspectives Compares ideas and perspectives in a perceptive way Analyses how methods are used to convey ideas and perspectives Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of the ideas and perspectives Compares ideas and perspectives in a clear and relevant way Explains clearly how methods are used to convey ideas and perspectives Selects relevant quotations to support from both texts
Level 2 Some, attempts 5-8 marks	Identifies some ideas and perspectives Attempts to compare ideas and perspectives Some comment on how methods are used to convey ideas and perspectives Selects some quotations/references, not always supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	Simple awareness of ideas and/or perspectives Simple cross reference of ideas and/or perspectives Simple identification of how differences are conveyed Simple references or textual details from one or both texts

AO3 content may include ideas such as:

- Brooks feels that people should think about their own mortality in order to make the most of life; Dostoevsky is now deeply aware of the preciousness of life, having faced his own death
- Brooks' ideas come from his research, while Dostoevsky had a real life experience
- Brooks' ideas are based on the fact that people living in 21st century Britain tend to spend more time watching TV than doing anything worthwhile; Dostoevsky's ideas are based on the fear that he had when he thought he would never see his brother again

And comment on methods such as:

- Use of different tone
- Lexical choices to create differing tones
- Brooks' text is an article (more informative/based on facts and findings) whereas Dostoevsky's is a letter (more personal)
- Language differences reflect different times/modes/purposes

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

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

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

Source A: 21st century nonfiction

Extract from *I Am Malala*, a memoir by Malala Yousafzai.

41 When I close my eyes, I can see my bedroom. The bed is unmade, my fluffy blanket in a heap,
42 because I've rushed out for school, late for an exam. My school timetable is open on my desk to a
43 page dated 9 October, 2012. And my school uniform – my white *shalwar* and blue *kamiz* – is on a
44 peg on the wall, waiting for me.

45 I can hear the kids playing cricket in the alley behind our home. I can hear the hum of the bazaar
46 not far away. And if I listen very closely I can hear Safina, my friend next door, tapping on the wall
47 we share so she can tell me a secret.

48 I smell rice cooking as my mother works in the kitchen. I hear my little brothers fighting over the
49 remote – the TV switching between *WWE Smackdown* and cartoons. Soon, I'll hear my father's
50 deep voice as he calls out my nickname. '*Jani*,' he'll say, which is Persian for 'dear one', 'how was
51 the school running today?' He was asking how things were at the Khushal School for Girls, which
52 he founded and I attended, but I always took the opportunity to answer the question literally.

53 '*Aha*,' I'd joke, 'the school is walking not running!' This was my way of telling him I thought things
54 could be better.

55 I left that beloved home in Pakistan one morning – planning to dive back under the covers as soon
56 as school was over – and ended up a world away.

57 Some people say it is too dangerous to go back there now. That I'll never be able to return. And
58 so, from time to time, I go there in my mind.

59 But now another family lives in that home, another girl sleeps in that bedroom – while I am
60 thousands of miles away. I don't care much about the other things in my room but I do worry
61 about the school trophies on my bookcase. I even dream about them sometimes. There's a
62 runner's-up award from the first speaking contest I ever entered. And more than forty-five golden
63 cups and medals for being first in my class for exams, debates and competitions. To someone else,
64 they might seem mere trinkets made of plastic. To someone else, they may simply look like prizes
65 for good grades. But to me, they are reminders of the life I loved and the girl I was – before I left
66 home that fateful day.

67 When I open my eyes, I am in my new bedroom. It is in a sturdy brick house in a damp and chilly
68 place called Birmingham, England. Here there is water running from every tap, hot or cold as you
69 like. No need to carry canisters of gas from the market to heat the water. Here there are large
70 rooms with shiny wood floors, filled with large furniture and a large, large TV.

71 There is hardly a sound in this calm, leafy suburb. No children laughing and yelling. No women
72 downstairs chopping vegetables and gossiping with my mother. No men smoking cigarettes and
73 debating politics. Sometimes, though, even with these thick walls between us, I can hear someone
74 in my family crying for home. But then my father will burst through the front door, his voice
75 booming. '*Jani!*' he'll say. 'How was school today?'

76 Now there's no play on words. He's not asking about the school he runs and that I attend. But
77 there's a note of worry in his voice, as if he fears I won't be there to reply. Because it was not so
78 long ago that I was nearly killed – simply because I was speaking out about my right to go to
79 school.

Source B: 19th century literary nonfiction

Extract from Margaret Oliphant's autobiography.

1 I remember nothing of Wallyford, where I was born, but opened my eyes to life, so far as I
2 remember, in the village of Lasswade, where we lived in a little house, I think, on the road to
3 Dalkeith. I recollect the wintry road ending to my consciousness in a slight ascent with big ash
4 trees forming a sort of arch; underneath which I fancy was a toll-bar, the way into the world
5 appropriately barred by that turnpike*. But no, that was not the way into the world, for the world
6 was Edinburgh, the coach for which, I am almost sure, went the other way through the village and
7 over the bridge to the left hand, starting from somewhere close to Mr Todd the baker's shop, of
8 which I have a faint and kind recollection. It was by that way that Frank came home on Saturday
9 nights, to spend Sunday at home, walking out from Edinburgh (about six miles) to walk in again on
10 Monday in the dark winter mornings. I recollect nothing about the summer mornings when he set
11 out on that walk, but remember vividly like a picture the Monday mornings in winter; the fire
12 burning cheerfully and candles on the breakfast table, all dark but with a subtle sense of morning,
13 though it seemed a kind of dissipation* to be up so long before the day. I can see myself, a small
14 creature seated on a stool by the fire, toasting a cake of dough which was brought for me by the
15 baker with the prematurely early rolls, which were for Frank. (This dough was the special feature
16 of the morning to me, and I suppose I had it only on these occasions.) And my mother, who never
17 seemed to sit down in the strange, little, warm, bright picture, but to hover about the table
18 pouring out tea, supplying everything he wanted to her boy (how proud, how fond of him! – her
19 eyes liquid and bright with love as she hovered about); and Frank, the dearest of companions so
20 long – then long separated, almost alienated, brought back again at the end to my care. How
21 bright he was then, how good always to me, how fond of his little sister! – impatient by moments,
22 good always. And he was a kind of god to me – *my Frank*, as I always called him. I remember once
23 weeping bitterly over a man singing in the street, a buttoned-up, shabby-genteel man, whom, on
24 being questioned why I cried, I acknowledged I thought like my Frank. That was when he was
25 absent, and my mother's anxiety reflected in a child's mind went, I suppose, the length of fancying
26 that Frank too might have to sing in the street. (He would have come off very badly in that case,
27 for he did not know one tune from another, much less could he sing a note!)

*Glossary

turnpike = a toll gate (a barrier across a road where drivers or pedestrians must pay to go further)

dissipation = waste of energy

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 18**.

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

[4 marks]

- A. Malala finds it difficult to remember what her bedroom looks like.
- B. Malala had a blue and white school uniform.
- C. Malala's bedroom shares a wall with her neighbour's house.
- D. Malala's sister is called Safina.
- E. There was a market near Malala's home.
- F. Malala's father was the headmaster of the Khushal School for Girls.
- G. Malala always speaks seriously to her father.
- H. Malala no longer lives in her childhood home.

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

Use details from **both** sources. Write a summary of the differences between Malala's home in Birmingham and Oliphant's home in Lasswade.

[8 marks]

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

How does Oliphant use language to show how much she loved her brother?

[12 marks]

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

Compare how the two writers convey their different memories of their childhood home.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. 'Your identity has nothing to do with the town or country or continent you come from. Being British, European, Asian or African makes no difference to who you are.'

Write an online article aimed at teenagers, giving your thoughts in response to this statement.

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

[40 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

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

- I. Malala finds it difficult to remember what her bedroom looks like.
- J. Malala had a blue and white school uniform.
- K. Malala's bedroom shares a wall with her neighbour's house.
- L. Malala's sister is called Safina.
- M. There was a market near Malala's home.
- N. Malala's father was the headmaster of the Khushal School for Girls.
- O. Malala always speaks seriously to her father.
- P. Malala no longer lives in her childhood home.

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences between Malala's home in Birmingham and Oliphant's home in Lasswade. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the two homes Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the two homes Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the two homes Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- Oliphant's description of her home seems more positive than Malala's description
- Malala doesn't see Birmingham as her 'true' home; Oliphant has fond memories
- Malala's home in Birmingham has many modern comforts – running water, large furniture, a large TV – while Oliphant's home does not. But the scene is still warm and comforting, e.g. the fire, mother pouring tea, etc.
- Malala lives in a large 'cold' city, whereas Oliphant lives outside Edinburgh, which she describes as the 'world' (suggesting her home is quite separate from what she sees as the rest of the world)

Q3. You now need to refer to **Source B only**. How does Oliphant use language to show how much she loved her brother? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer’s choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer’s choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Use of positive adjectives and repetition of ‘good’
- Use of superlative – ‘dearest of companions’
- Use of exclamations
- Use of anecdote/memory of seeing a man she thought to be Frank
- Personal pronouns to show care she had for him (‘my Frank’)

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their different memories towards their childhood homes. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	Shows a detailed understanding of the ideas and perspectives Compares ideas and perspectives in a perceptive way Analyses how methods are used to convey ideas and perspectives Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of the ideas and perspectives Compares ideas and perspectives in a clear and relevant way Explains clearly how methods are used to convey ideas and perspectives Selects relevant quotations to support from both texts
Level 2 Some, attempts 5-8 marks	Identifies some ideas and perspectives Attempts to compare ideas and perspectives Some comment on how methods are used to convey ideas and perspectives Selects some quotations/references, not always supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	Simple awareness of ideas and/or perspectives Simple cross reference of ideas and/or perspectives Simple identification of how differences are conveyed Simple references or textual details from one or both texts

AO3 content may include ideas such as:

- Both have fond/idyllic memories but for different reasons
- Malala talks of the busy/bustling nature of her childhood home, which she misses now that she is in Birmingham. She feels a sense of loss and returns there often in her thoughts because she misses it.
- Oliphant thinks fondly of her home but not because she feels a sense of loss – hers is simply a positive memory that reminds her of her childhood, her brother and her early family life.

And comment on methods such as:

- Use of different tone
- Lexical and structural choices to create differing tones
- Malala uses contrasts (her home in Pakistan vs her home in Birmingham) whereas Oliphant just speaks of Lasswade
- Language differences reflect different times/modes/purposes

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

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

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

Source A: 21st century nonfiction

Taken from *Boating Safety and Safe Boating Blog*

28 How to Survive a Sinking Ship

29 You've obtained your [boat license](#) and are now ready to venture out for some
30 sea-bound fun. But would you know what to do if you were on a sinking ship?
31 The following article will outline the steps you should take if ever you find
32 yourself aboard a sinking ship. Fortunately, the odds of surviving a sinking ship
33 are very high. The most important thing to do is stay calm.

34 Be prepared

35 Anyone who's had experience as a scout will know these 2 words: "be
36 prepared". The meaning behind this famous saying is closely tied to another famous saying "knowing is half
37 the battle". Those two bits of advice could very well save your life on a sinking ship.

38 Before even stepping aboard, prepare an evacuation bag complete with the tools you'd need to survive on
39 a raft or an island.

40 Your survival kit should include:

- 41 • Compass
- 42 • Flashlight
- 43 • Waterproof matches
- 44 • Knife
- 45 • Sunscreen lotion
- 46 • Fresh water
- 47 • Mirror for signalling
- 48 • Flares
- 49 • First aid kit
- 50 • Some food rations

51 Learn Where Everything Is

52 Make sure to explore the ship and become familiar with all the emergency exits and evacuation maps. Find
53 the closest lifeboat to your cabin, and be sure to know where all the life jackets are. When it comes to
54 ocean survival, floating is everything. You may have been able to tread water for hours back in the old
55 swimming pool, but the ocean is much, much colder and rough. You'll already be fatigued and in a relative
56 state of shock, and the ocean is filled with various forms of dangly leg-eaters.

57 Calm Down!

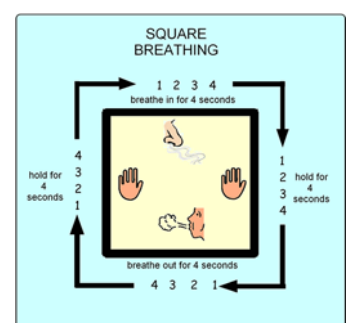
58 So there you are, relaxing by the pool when suddenly the loud horn lets out 7 short bursts followed by one
59 long one. This is not the boat playing battleship via Morse code with another distant ship, this is in fact the
60 signal to abandon ship.

61 Screaming and running is the quickest way to get yourself killed. You're not thinking clearly, making terrible
62 decisions, expending valuable energy and rushing into the madness of the mob. One trip and you could get
63 trampled. Let the frenzied folk do their thing, and practice a little something called square breathing.

64 Square Breathing:

- 65 • Inhale deeply for 4 seconds
- 66 • Hold your lungs full for 4 seconds
- 67 • Exhale for 4 seconds
- 68 • Hold your lungs empty for 4 seconds

69 **Do this 3-4 times** and your nerves will settle, your heart rate will slow, and
70 you will find it much easier to focus on survival. This simple technique is used
71 in the military to lower the heart rates of snipers.



72 Statistically speaking, in an emergency scenario 70% of people will panic, 15% are going to make irrational
73 decisions, and only the remaining 15% will be thinking clearly. Remaining calm already places you above
74 85% of the rest of the ship.

75 **Follow the rats!**

76 If the hull is breached and the ship begins to take on water, the lowest parts of the ship are generally filled
77 first. This is also where much of a ship's vermin dwell. Rats have been known to be the first to abandon a
78 sinking ship, which seems like intelligence at first until they plunge into the ocean and drown anyhow. They
79 do however, set the right example of where to go as the ship is filling up.

80 Getting to the deck as fast as possible is extremely important. It would seem fairly obvious to avoid heading
81 deeper and more towards the center of the ship as it sinks, but when panic sets in it's easier to lose
82 orientation and to get lost. Similarly to a burning building situation, avoid using the elevators; it would be
83 terrible to get stuck in one as the boat goes under. If you have time, make sure to grab your evacuation
84 bag!

85 **A stable ship is a sinking ship**

86 A good thing to know if you're on the deck of your own boat, if the boat seems to be rolling less than it
87 should, it could be filling up with water. The weight of the water is preventing your boat from rolling with
88 the waves, time to abandon ship!

89 **Calling for Help**

90 If you're on a big cruise ship, you are clearly not responsible for calling for help. If you're on your own boat
91 however, it's important to not only have a radio, but to know how to use it. Your radio should always be on
92 and tuned to marine VHF radio channel Six-Teen (16) or Frequency 161.400 or 156.800 MHz; marine
93 MF/SSB on 2182 kHz. The coastguard and other ocean rescue authorities are constantly monitoring these
94 channels and will be able to dispatch help in an emergency. Most modern radios are equipped with a
95 Digital Select Calling (DCS) button, which will send your GPS coordinates along with a Mayday beacon to
96 the coastguard once pressed.

97 **Life boats**

98 Without pushing or shoving, find a lifejacket, put it on before helping anyone else, and get yourself on a
99 lifeboat in an orderly fashion. Your own morals will dictate whether you let women and children on the
100 boats first, just know that the longer you stay aboard, the lower your chances of survival. And if you end up
101 in the water as opposed to aboard a life raft, your odds for survival drop by as much as 70%. The water
102 surrounding the Titanic when it sank was 28 degrees, giving swimmers about 15-30 minutes before their
103 hearts stopped.

104 *"The majority of the survivors of the Titanic disaster "were women, children and people with young
105 children,"* Thomas H. Maugh II wrote for the Los Angeles Times, compared to the Lusitania, where they
106 were primarily *"young men and women who responded immediately to their powerful survival instincts,"*
107 according to the Associated Press."

108 Source: [Sinking Ship Escape Etiquette](#)

109 **Tips to follow once on the lifeboat:**

- 110 • Continue to remain calm
- 111 • Protect your skin from the sun
- 112 • Drink your fresh water sparingly
- 113 • Whenever it rains use whatever you can to capture the water. Dehydration occurs quickly on the open
114 seas.
- 115 • The vastness of the ocean and the apparent "hopelessness" of the situation can make people freak out,
116 so try to keep people's brains occupied with conversation, singing, or games.

117 All you can do at this point is let the raft drift to shore, using your flares sparingly to attract the attention of
118 other boats or aircraft.

Source B: 19th century literary nonfiction

Extract from a booklet containing an eye-witness account of a shipwreck that occurred in Seaford in 1809.

1 One of the two men that were preserved of this vessel, had his nose cut asunder by the sudden
2 fall of some timber upon him before he quit the ship, but his wound, though painful, turned out
3 neither malignant nor dangerous.

4 All of the distressed crews that could, by the most resolute efforts, be saved from the various
5 vessels, were saved before ten o'clock in the morning, one only excepted, the preservation of
6 whom is deserving of particular mention, and the following are the circumstances of it:-

7 The piteous spectacle of the wrecks was within a very short distance of Blatchington; and the
8 Commanding Officer of the military there stationed, Captain Brown, and the greater part of the
9 subordinates of the 81st infantry, as well as the Officers generally of that regiment, took very
10 active and humane parts on the luckless situation.

11 It so occurred, that Mr. Derenzy, a Lieutenant in the 81st, after various successful efforts in
12 rescuing his fellow-men from the brine of death, discovered a poor mariner in the last agonies of
13 exhaustion, sometimes beneath and sometimes above the surface of the billows*, feebly
14 buffeting the waves, with the dying hope of being yet enabled of reaching the shore.

15 The soul of the truly courageous but tender-hearted veteran, was sensibly touched by the
16 distressing picture of human woe that was now again exhibited before him, and he carefully
17 watched every movement of the sufferer under the gratifying persuasion that the moment would
18 arrive when he, by plunging in the water, should be able to afford him effectual relief.

19 The drowning man, however, appeared to have expended the last effort he could command soon
20 after Mr. Derenzy had discovered him, and, at length, as resignant to the will of the all-good and
21 all-powerful spirit of the universe, his eyes were raised on high, and the next moment he sunk as
22 in the icy embrace of death.

23 The feelings of Mr. Derenzy were now wrought up to the highest pitch of agony - "I'll save the poor
24 fellow," he exclaimed, "or perish in the attempt," and instantly plunged into the foaming surges,
25 and was for some time lost to observation.

26 This brave and noble character, however, was at length, grasping firmly part of the habiliments*
27 of the object he had sought with one hand, while, with the other, he attempted to make good his
28 return to the land. At this critical moment, a heavy fragment of the wreck struck Mr. Derenzy on
29 the temple; the blow was forcible, and deprived him of his senses; he could no longer strive to
30 stem the current and regain the land; but still held the poor sailor in his grasp, until lost, as it
31 were, in the torpor* of death, both sank together.

*Glossary

billows = large sea waves

habiliments = clothing

torpor = a state of physical or mental inactivity; tiredness

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 33**.

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

[4 marks]

- A. You are unlikely to survive being on a sinking ship.
- B. Staying calm is very important if you are on a sinking ship.
- C. Passengers on boat trips are always provided with a survival kit.
- D. Your survival kit should include something to eat.
- E. It is important to know where your closest lifeboat is.
- F. You should carry a lifejacket at all times when on board.
- G. It is easier to tread water in the sea than in a swimming pool because of the salt water.
- H. If you hear the horn eight times, this is the signal to abandon ship.

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

Use details from **both** sources. Write a summary of the differences in the *purposes* of the two texts.

[8 marks]

Q3. You now need to refer to **Source B, lines 15-31 only**.

How does the writer use language to show Mr Derenzy's bravery?

[12 marks]

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

Compare how the two writers convey different attitudes towards being on a sinking ship.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. 'Survival skills should be a part of the school curriculum.'

Write an article for an e-magazine aimed at people your age, giving your thoughts in response to this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

Q1. Read again the first part of **Source A** from **lines 1 to 33**. Choose **four** statements below which are true. **[4 marks]**

- I. You are unlikely to survive being on a sinking ship.
- J. Staying calm is very important if you are on a sinking ship.
- K. Passengers on boat trips are always provided with a survival kit.
- L. Your survival kit should include something to eat.
- M. It is important to know where your closest lifeboat is.
- N. You should carry a lifejacket at all times when on board.
- O. It is easier to tread water in the sea than in a swimming pool because of the salt water.
- P. If you hear the horn eight times, this is the signal to abandon ship.

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences in the *purposes* of the two texts. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the purposes Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the purposes Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the purposes Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- The purpose of 'Boating Safety' is to instruct/give information about what to do in the event of being on a sinking ship; the purpose of the eye-witness account is to give an account of what happened on board a sinking ship and to explain the bravery of a particular Lieutenant. It is not intended to instruct.
- Source A outlines how to prepare and gives practical tips on what to do in the event of emergency. It is objective and factual.
- Source B is a more emotional/personal account.

Q3. You now need to refer **Source B, lines 15-31 only**. How does the writer use language to show Mr Derenzy's bravery? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer's choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer's choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Adjectives used to suggest his bravery – 'brave, noble, courageous'
 - Superlative showing how Derenzy acted based on his emotions/passion – 'highest pitch of agony'
 - Verbs and adverbs suggest he acted on instinct despite the danger – 'immediately plunged'
 - Lexis used to describe the sea as highly dangerous – 'foaming surges'
 - Dialogue shows he put the drowning man's life before his own
-

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their different attitudes towards being on a sinking ship. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	Shows a detailed understanding of the differences between the ideas and perspectives Compares ideas and perspectives in a perceptive way Analyses how methods are used to convey ideas and perspectives Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of differences between the ideas and perspectives Compares ideas and perspectives in a clear and relevant way Explains clearly how methods are used to convey ideas and perspectives Selects relevant quotations to support from both texts
Level 2 Some, attempts 5-8 marks	Identifies some differences between the ideas and perspectives Attempts to compare ideas and perspectives Some comment on how methods are used to convey ideas and perspectives Selects some quotations/references, not always supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	Simple awareness of different ideas and/or perspectives Simple cross reference of ideas and/or perspectives Simple identification of how differences are conveyed Simple references or textual details from one or both texts

AO3 content may include ideas such as:

- Source A is objective and factual while Source B is a more emotional/personal account
- Source A uses a specific, personal example and dramatic account to express the danger on board, while Source B uses facts and statistics
- Source A gives advice for a hypothetical event while Source B reflects true events
- Source A stresses the importance of remaining calm/being sensible/taking care of oneself, while Source B gives a sense of the fear/confusion/distress of the passengers

And comment on methods such as:

- Use of different tone – affected by genre (Source A being instructive/advisory and Source B being a personal account)
- Language differences reflect different times/modes/purposes
- Use of subheading/bullets in Source A compared to prose in Source B reflect different modes & purposes
-

Paper 2 mini mock: gender

Source A: A transcript of Emma Watson’s speech to the UN in 2014 beginning the HeForShe Campaign.

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

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

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

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

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

Source B: The following article from *Punch*, titled ‘The Best Sewing Machine’ is from 1859.

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

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

Questions

Q1 – 4 marks – 5 minutes

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

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

HeForShe is about giving freedom back to women only.

Watson wants men to support the HeforShe campaign.

Watson sees gender as two sets of opposing stereotypes.

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

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

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

Watson feels both genders should be free to be sensitive.

Q2 – 8 marks – 10 minutes

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

Q3 – 12 marks – 15 minutes

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

Q4- 16 marks – 20 minutes

Compare how the writers convey their attitudes to gender.

Paper 2 mini mock: crime

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

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

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

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

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

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

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

Q1 – 4 marks – 5 minutes

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

The crimes took place in Bosnia.

Nine children were found living in awful conditions

The gang leader was called Fagin.

The children were smuggled into Spain illegally.

Both men and women worked in the organisation.

Each child had to steal 5,000 euros a day.

The people are being held in the south of France.

The children were taught how to commit the crimes.

Q2 – 8 marks – 10 minutes

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

Q3 – 12 marks – 15 minutes

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

Q4- 16 marks – 20 minutes

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

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

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

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

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

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

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

Q1 – 4 marks – 5 minutes

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

The bar used to be a Wes Anderson film set.

The bar is a huge room, both wide and high.

The designer decided to paint the panelled walls.

The reviewer is not impressed by the look of the bar.

The bar reminds the reviewer of the 1920s and Miami art.

The reviewer chooses to drink a cocktail first.

The bar is not suitable for morning meetings.

The menu offers small plates and light meals.

Q2 – 8 marks – 10 minutes

Write a summary of the differences between the atmosphere in each bar.

Q3 – 12 marks – 15 minutes

In source A how does the writer use language to describe the 'Gin-Shop' he visits?

Q4- 16 marks – 20 minutes

Compare how the writers convey their attitudes to each bar and the people that work there.

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

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

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

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

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

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

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

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

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

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

Q1 – 4 marks – 5 minutes

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

The prisoners are not allowed out of their cellblock.

They have the chance to play volleyball or basketball.

Some people work the mornings in prison.

If they work in the morning they can't go to the yard.

The prisoners often get a good night's sleep.

The prisoners always have access to the yard.

The prisoners get angry when they have to stay indoors.

The yard is very important to the prisoners.

Q2 – 8 marks – 10 minutes

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

Q3 – 12 marks – 15 minutes

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

Q4- 16 marks – 20 minutes

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

Paper 2 mini mock: gender

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

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

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

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

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

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

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

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

Q1 – 4 marks – 5 minutes		Q2 – 8 marks – 10 minutes
Using source B shade the boxes of the four true statements.		
The refugees are seeking safety from Uganda.		Write a summary of the differences between the people described in each source.
44,000 refugees have crossed the border this year.		
The refugees have brought cholera with them.		Q3 – 12 marks – 15 minutes
The refugee camps are becoming overcrowded.		
Désiré believes the refugee camps should be helped.		In source A how does the writer use language to describe his surroundings?
The cholera outbreaks can kill people in the camp.		
The volunteers are doing nothing to improve hygiene.		Q4- 16 marks – 20 minutes
They have left their home country to seek new jobs.		

Taken from Samuel Pepys' diary, September 1666.

In this extract, Samuel Pepys is describing the Great Fire of London.

Jane [a maid] called us up about three in the morning, to tell us of a great fire they saw in the City. So I rose, and slipped on my night-gown, and went to her window; and thought it to be on the back-side of Marke-lane at the farthest, but being unused to such fires as followed, I thought it far enough off; and so went to bed again, and to sleep. About seven rose again to dress myself, and there looked out at the window, and saw the fire not so much as it was, and further off. So to my closet to set things to rights, after yesterday's cleaning. By and by Jane comes and tells me that she hears that above 300 houses have been burned down to-night by the fire we saw, and that it is now burning down all Fish-street, by London Bridge. So I made myself ready presently, and walked to the Tower, and there got up upon one of the high places, Sir J. Robinson's little son going up with me; and there I did see the houses at that end of the bridge all on fire, and an infinite great fire on this and the other side the end of the bridge; which, among other people, did trouble me for poor little Michell and our Sarah on the bridge. So down with my heart full of trouble to the Lieutenant of the Tower, who tells me that it begun this morning in the King's baker's [His name was Faryner.] house in Pudding-lane, and that it hath burned down St. Magnes Church and most part of Fish-street already. So I down to the water-side, and there got a boat, and through bridge, and there saw a lamentable fire. Poor Michell's house, as far as the Old Swan, already burned that way, and the fire running further, that in a very little time it got as far as the Steele-yard, while I was there. Every body endeavouring to remove their goods, and flinging into the river, or bringing them into lighters that lay off; poor people staying in their houses as long as till the very fire touched them, and then running into boats, or clambering from one pair of stairs by the water-side to another. And among other things, the poor pigeons, I perceive, were loth to leave their houses, but hovered about the windows and balconys, till they burned their wings, and fell down.

SOURCE B

Read the following article that appeared in the *Guardian* newspaper, in 1987:
www.theguardian.com/theguardian/2012/nov/19/kings-cross-fire-archive-1987

1 Q1. Read source A. Choose four statements below which are TRUE.
2

- The maid tells Pepys over 400 houses have been burned down.
- Pepys was initially unconcerned by the fire burning in the city.
- Pepys slept for four more hours after his maid told him of the fire.
- To get a closer look, Pepys took a boat across the river Thames.
- The maid's name is Janet.
- Animals such as birds also lost their lives in the Great Fire.
- The Lieutenant tells Pepys the fire started in St Magnus (St Magnus's) church.

3
4
5 Q2. You need to refer to **source A** and **source B** for this question:
6

7 Use details from **both** sources. Write a summary of the differences between the fires in
8 London.

9
10 Q3. You now need to refer **only** to **source B**. How does the writer use language to make this
11 event sound so dramatic?

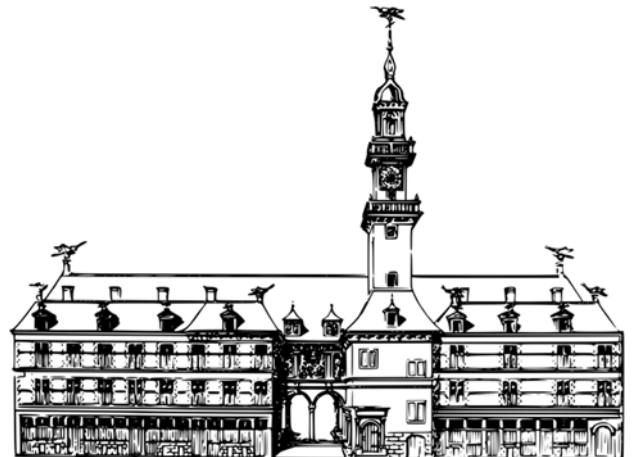
12
13 Q4. For this question, you need to refer to the **whole of source A** together with **source B**.

14
15 Compare how the two writers convey the impact of the fires on the people and
16 environment.

17
18 In your answer, you could:

- 19
- compare their different attitudes
 - compare the methods they use to convey their attitudes
 - support your ideas with references to both texts.
- 20
21
22
23

24



25

ENGLISH LANGUAGE PAPER 2 WRITING SECTION PRACTICE TASKS

The environment is precious. There are many habitats and animals we must take steps to protect. We have a responsibility to future generations on Earth.'

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

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

'The environment is precious. There are many habitats and animals we must take steps to protect. We have a responsibility to future generations on Earth.'

Write the text for an informative leaflet in which you persuade readers to agree with this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

'Music has no value when you're studying. It can be distracting; it can be too loud. Students should work in silence.'

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

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

'Music has no value when you're studying. It can be distracting; it can be too loud. Students should work in silence.'

Write the text for a speech in which you explain your point of view on this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]
