

# Final exams

## ENGLISH REVISION PACK

### EXAM OVERVIEW

<b>LIT</b>	<b>Monday 11<sup>th</sup> May, 9am</b> Literature paper 1 <i>1 hour 45 minutes</i> <i>Macbeth</i> Extract question (52.5m) <i>A Christmas Carol</i> Extract question (52.5m)	<b>Tuesday 19<sup>th</sup> May, 9am</b> Literature paper 2 <i>2 hours 15 minutes</i> <i>An Inspector Calls</i> (45m) Power & Conflict Poetry (45m) Unseen poetry - 1 poem (30m) Unseen poetry - 2 poems (15m)
<b>LANG</b>	<b>Thursday 21<sup>st</sup> May, 9am</b> Language Paper 1 <i>1 hour 45 minutes</i> Q1: List four things (4) Q2: Language analysis (8) Q3: Structure analysis (8) Q4: Statement response (20) Q5: Creative writing (40) <i>45 mins</i>	<b>Friday 5<sup>th</sup> June, 9am</b> Language Paper 2 <i>1 hour 45 minutes</i> Q1: True or false (4) Q2: Summary/suggestion (8) Q3: Language analysis (12) Q4: Comparing viewpoints (16) Q5: Viewpoint writing (40) <i>45 mins</i>

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Language Paper 1 - Past paper - Summer 2017 - Tiredness of Rosabel	
Includes inserts, full paper and mark scheme to self review your responses.	
Language Paper 1 - Specimen paper - Natural disasters in Aberfan/London	
Includes inserts, full paper and mark scheme to self review your responses.	

Potential paper 1 – Lit P1

'Macbeth' – Section A : Monday 11<sup>th</sup> May 2026

Read the following extract from Act 3 Scene 4 of Macbeth and then answer the question that follows.

*At this point in the play, Macbeth sees the ghost of Banquo at his dinner table.*

**Macbeth**

*[To the ghost]* Thou can not say I did it. Never shake Thy gory locks at me.

**Ross**

Gentlemen, rise. His highness is not well. **Lady**

**Macbeth**

Sit, worthy friends. My lord is often thus,  
And hath been from his youth. Pray you, keep seat.  
The fit is momentary; upon a thought  
He will again be well. If much you note him,  
You shall offend him and extend his passion.  
Feed, and regard him not. *[She takes Macbeth aside]* Are you a man?

**Macbeth**

Ay, and a bold one, that dare look on that Which might appal the devil.

**Lady Macbeth**

O proper stuff.  
This is the very painting of your fear.  
This is the air-drawn dagger which, you said,  
Led you to Duncan. O, these flaws and starts,  
Impostors to true fear, would well become  
A woman's story at a winter's fire,  
Authorized by her grandam. Shame itself. Why  
do you make such faces? When all's done, You  
look but on a stool.

**Starting with this extract, explore how Shakespeare presents ideas about guilt in *Macbeth*.**

**Write about:**

- how Shakespeare presents ideas about guilt in this extract.
- how Shakespeare presents ideas about guilt in the play as a whole.

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*Could be:* guilt/ relationship between LM and M / effects of guilt / Macbeth as a guilty character / the reality of guilt / the way guilt affects people / regret / Macbeth OR LM as characters who regret their decisions / consequences / the consequences of our actions / remorse / Macbeth OR LM as remorseful

Potential Paper 2 – Lit P1

'Macbeth' – Section A : Monday 11<sup>th</sup> May 2026

**Read the following extract from Act 4 Scene 1 of Macbeth and then answer the question that follows.**

*At this point in the play, Macbeth has returned to the witches for more information.*

**MACBETH**

Tell me, thou unknown power,--

**First Witch**

He knows thy thought:

Hear his speech, but say thou nought.

**First Apparition**

Macbeth! Macbeth! Macbeth! Beware Macduff;  
Beware the thane of Fife. Dismiss me. Enough.

**MACBETH**

Whate'er thou art, for thy good caution, thanks; Thou hast harp'd my fear aright: but one word more,--

**First Witch**

He will not be commanded: here's another, More potent than the first.

*Thunder. Second Apparition: A bloody Child*

**Second Apparition**

Macbeth! Macbeth! Macbeth!

**MACBETH**

Had I three ears, I'd hear thee.

**Second Apparition**

Be bloody, bold, and resolute; laugh to scorn The power of man, for none of woman born Shall harm Macbeth.

*Descends*

**MACBETH**

Then live, Macduff: what need I fear of thee? But yet I'll make assurance double sure, And take a bond of fate: thou shalt not live.

**Starting with this extract, explore how Shakespeare presents the supernatural in *Macbeth*.**

**Write about:**

- how Shakespeare presents ideas about the supernatural in this extract.
- how Shakespeare presents ideas about supernatural in the play as a whole.

---

*Could be:* the role of the witches / Macbeth's relationship to the supernatural / the influence of the supernatural / how Macbeth is impacted by the witches/ the effects of the supernatural / the role of the supernatural

## Potential Paper 1 – Lit P1

### 'A Christmas Carol' – Section B : Monday 11<sup>th</sup> May 2026

**Read the following extract from stave 5. In this moment, Scrooge speaks to Bob about his future as Scrooge's employee.**

"Hallo," growled Scrooge, in his accustomed voice, as near as he could feign it. "What do you mean by coming here at this time of day?"

"I'm very sorry, sir," said Bob. "I am behind my time."

"You are?" repeated Scrooge. "Yes. I think you are. Step this way, if you please."

"It's only once a year, sir," pleaded Bob, appearing from the Tank. "It shall not be repeated. I was making rather merry yesterday, sir."

"Now, I'll tell you what, my friend," said Scrooge, "I am not going to stand this sort of thing any longer. And therefore," he continued, leaping from his stool, and giving Bob such a dig in the waistcoat that he staggered back into the Tank again; "and therefore I am about to raise your salary."

Bob trembled, and got a little nearer to the ruler. He had a momentary idea of knocking Scrooge down with it, holding him, and calling to the people in the court for help and a strait-waistcoat.

"A merry Christmas, Bob," said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. "A merrier Christmas, Bob, my good fellow, than I have given you for many a year. I'll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob. Make up the fires, and buy another coalscuttle before you dot another i, Bob Cratchit!"

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father. He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed: and that was quite enough for him.

**Starting with this extract, explore how Dickens presents Scrooge as a character who changes in *A Christmas Carol***

**Write about:**

- how Dickens presents ideas about Scrooge's change in this extract.
- how Dickens presents ideas about Scrooge's change in the novel as a whole.

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*Could be:* the importance of change / ideas about change/ the importance of being a better person/ Scrooge's redemption/ the ways Scrooge changes / the lessons Scrooge learns / how Scrooge develops / how Scrooge becomes caring-charitable-connected etc

## Potential Paper 2 – Lit P1

### ‘A Christmas Carol’ – Section B : Monday 11<sup>th</sup> May 2026

**Read the following extract from stave 3. In this moment, Scrooge has watched the Cratchit family Christmas with the Ghost of Christmas Present.**

There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty; and Peter might have known, and very likely did, the inside of a pawnbroker's. But, they were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last.

By this time it was getting dark, and snowing pretty heavily; and as Scrooge and the Spirit went along the streets, the brightness of the roaring fires in kitchens, parlours, and all sorts of rooms, was wonderful. Here, the flickering of the blaze showed preparations for a cosy dinner, with hot plates baking through and through before the fire, and deep red curtains, ready to be drawn to shut out cold and darkness. There all the children of the house were running out into the snow to meet their married sisters, brothers, cousins, uncles, aunts, and be the first to greet them. Here, again, were shadows on the window-blind of guests assembling; and there a group of handsome girls, all hooded and fur-booted, and all chattering at once, tripped lightly off to some near neighbour's house; where, woe upon the single man who saw them enter -- artful witches, well they knew it -- in a glow.

But, if you had judged from the numbers of people on their way to friendly gatherings, you might have thought that no one was at home to give them welcome when they got there, instead of every house expecting company, and piling up its fires half-chimney high. Blessings on it, how the Ghost exulted. How it bared its breadth of breast, and opened its capacious palm, and floated on, outpouring, with a generous hand, its bright and harmless mirth on everything within its reach.

**Starting with this extract, explore how Dickens presents ideas about the value of human connection.**

**Write about:**

- how Dickens presents ideas about family in this extract.
- how Dickens presents ideas about family in the novel as a whole.

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*Could be:* the importance of family/ what Scrooge learns about family/ the importance of relationships / what Scrooge learns about relationships / the importance of connection/ Scrooge's changing attitudes towards others etc.

# BRAIN DUMP – MACBETH – *Ambition*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# ambition

# BRAIN DUMP – MACBETH - Power

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# POWER

# BRAIN DUMP – MACBETH - Violence

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# VIOLENCE

# BRAIN DUMP — A CHRISTMAS CAROL - *Change*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# CHANGE

# BRAIN DUMP — A CHRISTMAS CAROL - *Poverty*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# POVERTY

# BRAIN DUMP — A CHRISTMAS CAROL - *Generosity*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# GENEROSITY

## **Potential Paper 1**

**'An Inspector Calls' – Section A : Tuesday 19<sup>th</sup> May 2026**

### **JB Priestley: *An Inspector Calls***

#### **Either**

**01** How does Priestley present ideas about responsibility in *An Inspector Calls*?

Write about:

- How Priestley presents ideas about responsibility
- Priestley's message about responsibility

#### **Or**

**02** How far does Priestley present Eva Smith as a character we can sympathise with?

Write about:

- How Eva Smith is a character we can sympathise with
- How Priestley creates our sympathy for her

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*Could be:*

Responsibility / lack of responsibility / how characters take responsibility for their actions / how the Birling family lack responsibility / how each character takes accountability for their actions / how characters learn from their mistakes.

Eva Smith and sympathise / Eva Smith / Eva Smith's life / the family's impact on Eva Smith / Eva Smith's death as inevitable / the treatment of Eva Smith / the behaviour towards Eva Smith / Eva Smith as likeable / Eva Smith as typical of the time / Eva Smith as a character we feel sorry for

## **Potential Paper 2**

**'An Inspector Calls' – Section A : Tuesday 19<sup>th</sup> May 2026**

### **JB Priestley: *An Inspector Calls***

#### **Either**

**01** How does Priestley present the Inspector and his influence on the family in *An Inspector Calls*?

Write about:

- How Priestley presents the Inspector
- How Priestley establishes his influence

#### **Or**

**02** 'An Inspector Calls is a play about inequality' To what extent do you agree with this statement?

Write about:

- The ideas about inequality in the play
- How Priestley presents his ideas about inequality

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*Could be:*

Inspector as - powerful/ a character who changes others/ a character who impacts others / an important character / a significant character / a character the society at the time can learn from etc

The importance of equality / the injustice in society / ideas about prejudice / ideas about unfairness/ the treatment of others / people who are powerless / the lack of fairness in society at the time / the mistreatment of people / the attitudes OR behaviour of groups of society etc

## Potential Paper 1

Power and Conflict Poetry – Section B : Tuesday 19<sup>th</sup> May 2026

### **26. Compare how poets present ideas about the power of nature in 'Storm on the Island' and in one other poem from 'Power and conflict'.**

We are prepared: we build our houses squat,  
Sink walls in rock and roof them with good slate.  
This wizened earth has never troubled us  
With hay, so, as you see, there are no stacks  
Or stooks that can be lost. Nor are there trees  
Which might prove company when it blows full  
Blast: you know what I mean - leaves and branches  
Can raise a tragic chorus in a gale  
So that you listen to the thing you fear Forgetting  
that it pummels your house too.  
But there are no trees, no natural shelter.  
You might think that the sea is company,  
Exploding comfortably down on the cliffs  
But no: when it begins, the flung spray hits  
The very windows, spits like a tame cat  
Turned savage. We just sit tight while wind dives  
And strafes invisibly. Space is a salvo,  
We are bombarded with the empty air.  
Strange, it is a huge nothing that we fear.

*-Seamus Heaney*

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Could be: power / power of the natural world / conflict / difficult situations / the experiences of groups / the power of a place / a place / the power of a setting / a setting / a difficult circumstance etc.

**26. Compare how poets present ideas about control in ‘London’ and in one other poem from ‘Power and conflict’.**

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow.  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear

How the Chimney-sweepers cry  
Every blackning Church appalls,  
And the hapless Soldiers sigh  
Runs in blood down Palace walls

But most thro' midnight streets I hear  
How the youthful Harlots curse  
Blasts the new-born Infants tear  
And blights with plagues the Marriage hearse

*-William Blake*

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Could be: power / human power / conflict / difficult situations / the experiences of groups / the power of a place / a place / the power of a setting / a setting / a difficult circumstance etc.

# BRAIN DUMP — AN INSPECTOR CALLS - *Gender*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# Gender

# BRAIN DUMP — AN INSPECTOR CALLS - *Class*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

**Ideas**

**Quotations**

**Themes**

**Added after**

# CLASS

# BRAIN DUMP — AN INSPECTOR CALLS - *Age*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

age

# BRAIN DUMP – P&C POETRY - Fear

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

# FEAR

# BRAIN DUMP — P&C POETRY - *Pride*

Brain dumps are a chance to see everything you already know about a particular topic. First, write everything you already know about ambition in Macbeth. You could split this into acts or characters. Then, link in key quotations and other themes. You could use the key on the right to highlight your knowledge so far. Then, use your notes or the internet to consider what is missing. Add this in and then highlight it in a final colour.

Ideas

Quotations

Themes

Added after

## PRIDE

# UNSEEN POETRY – BOTH QUESTIONS

## Extract from 'Timothy Winters'

Timothy Winters comes to school  
With eyes as wide as a football-pool,  
Ears like bombs and teeth like splinters:  
A blitz of a boy is Timothy Winters.

His belly is white, his neck is dark,  
And his hair is an exclamation-mark.  
His clothes are enough to scare a crow  
And through his britches the blue winds blow.

When teacher talks he won't hear a word  
And he shoots down dead the arithmetic-bird,  
He licks the pattern off his plate  
And he's not even heard of the Welfare State.

Timothy Winters has bloody feet  
And he lives in a house on Suez Street,  
He sleeps in a sack on the kitchen floor  
And they say there aren't boys like him anymore.

*-Charles Causley*

07.1 In 'Timothy Winters' how does the poet present the speaker's feelings towards Timothy Winters?

## Tich Miller

Tich Miller wore glasses  
with elastoplast-pink frames  
and had one foot three sizes larger than the other.

When they picked teams for outdoor games  
she and I were always the last two  
left standing by the wire-mesh fence.

We avoided one another's eyes,  
stooping, perhaps, to re-tie a shoelace,  
or affecting interest in the flight

of some fortunate bird, and pretended  
not to hear the urgent conference:  
'Have Tubby!' 'No, no, have Tich!'

Usually they chose me, the lesser dud,  
and she lolloped, unselected,  
to the back of the other team.

At eleven we went to different schools.  
In time I learned to get my own back,  
sneering at hockey-players who couldn't spell.

Tich died when she was twelve.

*-Wendy Cope*

07.2 In both 'Timothy Winters' and 'Tich Miller' the speakers describe their attitudes to children.

What are the similarities **and/or** differences between the methods the poets use to present these ideas?

# UNSEEN POETRY – BOTH QUESTIONS

## The Door

Go and open the door.  
Maybe outside there's  
a tree, or a wood,  
a garden,  
or a magic city.

Go and open the door.  
Maybe a dog's rummaging.  
Maybe you'll see a face,  
or an eye,  
or the picture  
of a picture.

Go and open the door.  
If there's a fog  
it will clear.

Go and open the door.  
Even if there's only  
the darkness ticking,  
even if there's only  
the hollow wind,  
even if  
nothing  
is there,  
go and open the door.

At least  
there'll be  
a draught.

—*Miroslav Holub*

07.1 In 'The Door' how does the poet present the speaker's feelings about how to live life?

## Hope

Hope is with you when you believe  
The earth is not a dream but living flesh,  
that sight, touch, and hearing do not lie,  
That all thing you have ever seen here  
Are like a garden looked at from a gate.

You cannot enter. But you're sure it's there.  
Could we but look more clearly and wisely  
We might discover somewhere in the garden  
A strange new flower and an unnamed star.

Some people say that we should not trust our eyes,  
That there is nothing, just a seeming,  
There are the ones who have no hope.  
They think the moment we turn away,  
The world, behind our backs, ceases to exist,  
As if snatched up by the hand of thieves.

— *Czesław Miłosz*

07.2 In both 'The Door' and 'Hope' the speakers describe their views on how to live your life.

What are the similarities **and/or** differences between the methods the poets use to present these ideas?



## Source A

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

**END OF SOURCE**



**Section A: Reading**

Answer **all** questions in this section.  
You are advised to spend about 45 minutes on this section.

**0 1**

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

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

**[4 marks]**

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_

\_\_\_\_\_  
**4**







A large rectangular box containing 25 horizontal lines for writing.







A large rectangular box containing 25 horizontal lines for writing.







A large rectangular box containing 25 horizontal lines, intended for writing.





A large rectangular box containing 25 horizontal lines, intended for writing.



Turn over ►



**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.

**0 5**

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

**Either**

Describe a journey by bus as suggested by this picture:



or

Write a story about two people from very different backgrounds.

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

**[40 marks]**

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**0 1** Read again the first part of the source, from **lines 1 to 5**.

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

**[4 marks]**

Give 1 mark for each point about Rosabel:

- responses must be true, and drawn only from lines 1 to 5 of the text
- responses must relate to **Rosabel**
- students may quote or paraphrase
- a paraphrased response covering more than one point should be credited for each point made – though paraphrased responses must demonstrate evidence of identification of information that is specific to the focus of the question as required by AO1
- responses that copy the whole section of the text from lines 1 to 5 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1.

Note: The indicative content must not be treated as exhaustive and reference must be made to the selected section of the text.

<b>AO1</b>	<ul style="list-style-type: none"> <li>• Identify and interpret explicit and implicit information and ideas</li> <li>• Select and synthesise evidence from different texts</li> </ul>
<b>This assesses bullet point 1: identify and interpret explicit and implicit information and ideas</b>	
<p>Indicative content; students may include:</p> <ul style="list-style-type: none"> <li>• she bought a bunch of violets</li> <li>• she had a scone, a boiled egg and a cup of cocoa for tea</li> <li>• she worked in a hat shop</li> <li>• she had worked hard all day</li> <li>• she swung onto the step of the bus</li> <li>• she grabbed her skirt with one hand</li> <li>• she clung to the railing of the bus with her other hand</li> <li>• she wanted a dinner that was hot and strong and filling.</li> </ul> <p>Or any other valid responses that you are able to verify by checking the source.</p>	

**0 2**

Look in detail at this extract, from **lines 6 to 14** of the source:

(Extract in question paper)

How does the writer use language here to describe Rosabel's bus journey home?

You could include the writer's choice of:

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

**[8 marks]**

<p><b>AO2</b> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p>			
<p><b>This question assesses Language</b> ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms</p>			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
			<p>This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.</p>
<p>Level 4 Detailed, perceptive analysis  7-8 marks</p>	<p>Shows detailed and perceptive understanding of language:</p> <ul style="list-style-type: none"> <li>• Analyses the effects of the writer's choices of language</li> <li>• Selects a judicious range of textual detail</li> <li>• Makes sophisticated and accurate use of subject terminology</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	<p>The writer employs very different language to describe the view from the bus and the claustrophobic, mundane atmosphere within it. As the light catches the misty window panes, jewellers' shops are transformed into 'fairy palaces' for Rosabel. Metaphorically, these shops symbolise a dream-like fantasy world full of sparkle, magic and enchantment, a world that is completely unobtainable for a lower class shop girl like her. However, the passengers inside the bus are described collectively as 'one meaningless, staring face', suggesting their features are indistinguishable: they have blurred into a single anonymous being that personifies the hollow, pointless existence that seems to be their lives. In the bus journey home, the writer's use of language contrasts the outside world of Rosabel's hopes and dreams with the inside reality of her life.</p>
<p>Level 3 Clear, relevant explanation  5-6 marks</p>	<p>Shows clear understanding of language:</p> <ul style="list-style-type: none"> <li>• Explains clearly the effects of the writer's choices of language</li> <li>• Selects a range of relevant</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p>	<p>The writer uses positive language to describe the view from the bus on Rosabel's journey home. The jewellers' shops are 'fairy palaces', an image to suggest that the light shining on the steamed-up bus windows makes the buildings sparkle and appear dream-like and magical to Rosabel. However, negative language is then used to portray the stuffy atmosphere inside the bus. She says</p>

	<p>textual detail</p> <ul style="list-style-type: none"> <li>Makes clear and accurate use of subject terminology</li> </ul>	<p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>the people ‘seemed to resolve into one meaningless, staring face’, a metaphor to imply that everyone looks alike and blurs into one dull, ordinary group going about their pointless, everyday lives. In this way, the writer’s use of language contrasts Rosabel’s imaginary world outside the bus with what her life is really like.</p>
<p>Level 2 Some understanding and comment  3-4 marks</p>	<p>Shows some understanding of language:</p> <ul style="list-style-type: none"> <li>Attempts to comment on the effect of language</li> <li>Selects some appropriate textual detail</li> <li>Makes some use of subject terminology, mainly appropriately</li> </ul>	<p>At the top of the level, a student’s response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>The writer describes the jewellers’ shops that Rosabel can see through the wet bus window as ‘fairy palaces’. This image shows the shops are sparkling in the light and look pretty. Inside the bus is different, because the people sitting opposite her have ‘one meaningless, staring face’. This is a metaphor to tell us that all the passengers look the same and seem really bored as they travel home.</p>
<p>Level 1 Simple, limited comment  1-2 marks</p>	<p>Shows simple awareness of language:</p> <ul style="list-style-type: none"> <li>Offers simple comment on the effect of language</li> <li>Selects simple references or textual details</li> <li>Makes simple use of subject terminology, not always appropriately</li> </ul>	<p>At the top of the level, a student’s response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>The writer says the jewellers’ shops were ‘fairy palaces’ and the word ‘fairy’ makes it sound like something out of a fairy story. Inside the bus the people have ‘one meaningless, staring face’ so the looks on their faces don’t mean anything.</p>
<p>Level 0 No marks</p>	<p>Nothing to reward</p>		

AO2 content may include the effect of ideas such as:

- contrasting language to describe the view outside the bus and the passengers within it
- symbolism of ‘fairy palaces’ to suggest Rosabel’s fantasy world
- use of metaphor to convey the reality of Rosabel’s life.





<p>Level 3 Clear, relevant explanation  5-6 marks</p>	<p>Shows clear understanding of structural features:</p> <ul style="list-style-type: none"> <li>Explains clearly the effects of the writer's choices of structural features</li> <li>Selects a range of relevant examples</li> <li>Makes clear and accurate use of subject terminology</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>At the beginning the writer focuses our attention on the thoughts of Rosabel, who is travelling home 'after a hard day's work in a hat shop'. We learn that she would have 'sacrificed her soul for a good dinner', so this immediately establishes the main character as a lower class girl who is poor and hungry, despite how hard she works. We then shift in time as Rosabel experiences a flashback to 'all that had happened during the day', with the focus narrowing to her serving a 'girl with beautiful red hair'. In the final line of their exchange, the girl tells her boyfriend she is going to wear her new hat when 'I come out to lunch with you'. This reminds us of the beginning when Rosabel was hungry, so the structure emphasises how very different the two girls are.</p>
<p>Level 2 Some understanding and comment  3-4 marks</p>	<p>Shows some understanding of structural features:</p> <ul style="list-style-type: none"> <li>Attempts to comment on the effect of structural features</li> <li>Selects some appropriate examples</li> <li>Makes some use of subject terminology, mainly appropriately</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>The writer focuses on Rosabel's thoughts at the beginning of the text, saying she would have 'sacrificed her soul for a good dinner', so right from the start we understand that the main character in the story is hungry and we feel sorry for her. Then the focus shifts to Rosabel's bus journey home, and then goes back in time when she remembers that day at work and serving 'a girl with beautiful red hair' who is rich.</p>
<p>Level 1 Simple, limited comment  1-2 marks</p>	<p>Shows simple awareness of structural features:</p> <ul style="list-style-type: none"> <li>Offers simple comment on the effect of structure</li> <li>Selects simple references or examples</li> <li>Makes simple use of subject terminology, not always appropriately</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>The text begins with Rosabel so we know she's the main character in the story, and we learn what she had for tea. Then she goes home on the bus and remembers serving 'a girl with beautiful red hair'.</p>
<p>Level 0 No marks</p>	<p>Nothing to reward</p>		



AO2 content may include the effect of ideas such as:

- the use of Rosabel's thoughts at the beginning of the source to establish her lower class lifestyle
- the use of flashback to make a distinction between her public persona and her private thoughts
- the circular nature of the text through the motif of food.



**0 4**

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

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

To what extent do you agree?

In your response, you could:

- consider your own impressions of the red-haired girl
- evaluate how the writer conveys Rosabel’s reactions to the red-haired girl
- support your response with references to the text.

**[20 marks]**

<b>AO4</b> Evaluate texts critically and support this with appropriate textual references			
<b>Level</b>	<b>Skills Descriptors</b>	<b>How to arrive at a mark</b>	<b>Indicative Standard</b>
Level 4 Perceptive, detailed evaluation  16-20 marks	Shows perceptive and detailed evaluation: <ul style="list-style-type: none"> <li>• Evaluates critically and in detail the effect(s) on the reader</li> <li>• Shows perceptive understanding of writer’s methods</li> <li>• Selects a judicious range of textual detail</li> <li>• Develops a convincing and critical response to the focus of the statement</li> </ul>	At the top of the level, a student’s response will meet all of the skills descriptors.	Although Rosabel’s anger is understandable, it is not entirely justified, even though the red-haired girl does appear to have many advantages in life. She has wealth, beauty and happiness, all characteristics of a privileged lifestyle, and the writer’s use of colour to describe her - ‘beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold’ - implies she is also radiant, vivacious and exotic. This is in direct contrast to the brown-haired Rosabel, who can only dream of being like this. I think Rosabel is envious and maybe even resentful, which is why her anger is understandable. When Rosabel tries on the hat, the key sentence ‘Let me see how it looks on you,’ is significant because, just for one moment, their lives overlap. In a way, Rosabel is being taunted with a symbol of another, much better life, but this is not deliberate, which is why her ‘sudden, ridiculous feeling of anger’ is not really fair on the girl. The adjective ‘sudden’ implies the fury comes out of nowhere, as if Rosabel has no control over it, and ‘ridiculous’ suggests it is unreasonable to the point of being absurd. The girl does have many of life’s advantages, but she is a product of her



		At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	upbringing in much the same way as Rosabel, and is not to blame for the class divisions in society.
<p>Level 3 Clear, relevant evaluation 11-15 marks</p>	<p>Shows clear and relevant evaluation:</p> <ul style="list-style-type: none"> <li>Evaluates clearly the effect(s) on the reader</li> <li>Shows clear understanding of writer's methods</li> <li>Selects a range of relevant textual references</li> <li>Makes a clear and relevant response to the focus of the statement</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>The red-haired girl does seem to have many advantages in life. She arrives in a carriage to go hat shopping, which tells us she's wealthy, and she has a 'well-dressed' boyfriend, all outward signs of success. She is also attractive, and the writer uses colour to imply how alive and vibrant she is: 'beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold'. She has everything that Rosabel doesn't have, and I think this makes Rosabel jealous because she recognises how unfair life is. However, the girl isn't unpleasant so I'm not sure that Rosabel is right to get annoyed. When Rosabel tries on the hat, her anger is 'sudden' and 'ridiculous', adjectives that show her reaction is unexpected and ultimately silly because there's nothing she can do about the girl having all these advantages and her having none.</p>
<p>Level 2 Some, evaluation 6-10 marks</p>	<p>Shows some attempts at evaluation:</p> <ul style="list-style-type: none"> <li>Makes some evaluative comment(s) on effect(s) on the reader</li> <li>Shows some understanding of writer's methods</li> <li>Selects some appropriate textual reference(s)</li> <li>Makes some response to the focus of the statement</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>I agree the red-haired girl has many advantages in life. She arrives in a carriage to go shopping, which tells us she's rich, and she has a 'well-dressed' boyfriend. She's also pretty, and the writer uses colour to show she is bright and cheerful: 'beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold'. I think Rosabel might be jealous of all the things the girl has that she doesn't have. When Rosabel tries on the hat she has a 'sudden, ridiculous feeling of anger', but the word 'ridiculous' tells us she is silly to get so annoyed.</p>



<p>Level 1 Simple, limited comment  1-5 marks</p>	<p>Shows simple, limited evaluation:</p> <ul style="list-style-type: none"> <li>• Makes simple, limited evaluative comment(s) on effect(s) on reader</li> <li>• Shows limited understanding of writer's methods</li> <li>• Selects simple, limited textual reference(s)</li> <li>• Makes a simple, limited response to the focus of the statement</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>I agree the red-haired girl has many advantages in life because she arrives at the shop in a carriage. The writer uses colour to describe the girl's 'beautiful red hair' and 'white skin', which makes her sound pretty as well, but Rosabel doesn't have a carriage and I don't think she's pretty so she's right to be angry.</p>
<p>Level 0 No marks</p>	<p>Nothing to reward.</p>		

AO4 content may include the evaluation of ideas such as:

- the advantages the red-headed girl has
- the writer's use of colour to convey the girl's vibrancy
- the differences between the red-haired girl and Rosabel
- whether or not Rosabel's anger is justified.





## Source A – 20<sup>th</sup> Century literary non-fiction

This is an extract from an essay written in 1967 called *The Village that Lost its Children* by Laurie Lee. Aberfan was a small mining village in Wales. In 1966, many of its people, including children at a local school, were killed when heavy rain caused a landslide.

### The Village that Lost its Children

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

Its heart was the coal-pit, and its  
environment like the others – the debris  
10 of a slowly exhausting industry: a  
disused canal, some decaying rail-  
tracks, a river black as the Styx<sup>1</sup>, a  
general coating of grime over roofs and  
gardens, and the hills above blistered  
15 with a century of mining waste.



Such villages learned to accept a twilight world where most of the menfolk worked down the pits. Many died early, with their lungs full of coal-dust, and the life was traditionally grim and perilous. Disaster, in fact, was about the only news that ever came out of the valleys – the sudden explosion underground, miners entombed alive, or the silent death in the dark from gas. Wales and the world were long hardened to such news. But not to what happened in  
20 Aberfan.  
21

A coal-mine sends to the surface more waste than coal, and a mining village has to learn to live with it. It must be put somewhere or the mine would close, and it's too expensive to carry it far. So the tips grow everywhere, straddling the hillsides, nudging the houses like black-furred beasts. Almost everyone, from time to time, has seen danger in them, but mostly they are endured as a fact of life.  
25

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

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

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



The catastrophe was not only the worst in Wales but an event of such wanton and indifferent cruelty it seemed to put to shame both man and God.

### **Glossary**

<sup>1</sup>Styx – the Styx was a river in Greek mythology that was supposed to separate the world of the living from the world of the dead.

**Turn over for Source B**



## Source B – 19<sup>th</sup> Century non-fiction

This is an extract from a Victorian newspaper article published in October 1863. A minor earthquake had been felt in some parts of Great Britain.

5 We have had an Earthquake. The men of science all tell us that we have every right to expect earthquakes. This country lies on the great volcanic belt. There runs under us a huge crack in the earth's crust, – who knows how deep or how wide? A few flimsy strata<sup>1</sup> have fallen in and now, who knows what enormous voids, what huge quantities of imprisoned gas, what seas of molten metal, there may be only a few miles below this fair surface?

The scientists tell us that there are probably many earthquakes which we do not feel. But if a small earthquake, even an imperceptible one, why not an earthquake to destroy a metropolis<sup>2</sup>?

10 But, the earth-wave has been faint, and only a feeble echo of some distant shock, for it was not everywhere, nor was it everybody that was waked by the earthquake of Tuesday, October 6. More than half the nation has to accept the word of the rest. Yet many felt it that will never forget the feeling; and many even heard it that will carry the “awful” sound in the ear to their dying day. In some places it even did damage. It upset furniture and  
15 broke crockery. It displaced bricks, and even revealed a crack in a wall. We should not be surprised to hear of more serious damage. But if this much, why not more?

BRITANNIA'S<sup>3</sup> fabled rock has been shaken from its basis. Be it only an inch or two, the ocean throne has been tilted up. Throughout the Midland counties, the earthquake appears to have been felt the most. At Birmingham walls were seen to move, and people  
20 rose from their beds to see what damage had been done. At Edgbaston successive shocks were plainly felt, houses were shaken to their foundations, “a dreadful rattle” was rather felt than heard, and people woke one another to ask the meaning. Everything around was violently agitated. The houses cracked and groaned as if the timbers had been strained. The policemen on duty saw the walls vibrate, heard everything rattle about  
25 them, and were witnesses to the universal terror of the roused sleepers.

In London, we are situated on a deep bed of clay, where our houses are well built, and where we are so accustomed to noises, shocks, and tremors that we are almost startled to find it calm and quiet. Noises from vast warehouses along the river banks, bathed by  
30 the muddy and dull water of the great river, while trains rush past at full speed or rumble underground uttering horrible cries and vomiting waves of smoke. London: where men work in darkness, scarcely seeing their own hands and not knowing the meaning of their labour. London: a rainy, colossal city smelling of molten metal and of soot, ceaselessly streaming and smoking in the night fog. Fog which persists and assumes different hues – sometimes ashen – sometimes black. With the lighting of the fires, it soon becomes  
35 yellow and pungent, irritating the throat and eyes.

Here, on this day, a large proportion of us felt a sort of shock and shiver, and the feeling of being upheaved; but very few of us could trust our own sensations, and be sure it was something out of the usual course.

40 Who can say what strange trial of shaking or upheaving, sinking, dividing, or drying up, may await us? We know by science these isles have gone through many a strange metamorphosis<sup>4</sup>, and science cannot assure us that there are none more to come.



## **Glossary**

<sup>1</sup>strata – layers of rock

<sup>2</sup>metropolis – a major city

<sup>3</sup>Britannia – Great Britain

<sup>4</sup>metamorphosis – change

**END OF SOURCES**

**There is no source material on this page**



## Section A: Reading

Answer **all** questions in this section.  
You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of **source A, lines 1 to 21**.

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

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

- |   |  |                          |
|---|--|--------------------------|
| A | Aberfan was a well-known place in Wales.               | <input type="checkbox"/> |
| B | The village did not have a chapel or a pub.            | <input type="checkbox"/> |
| C | Pit waste had been building up for at least 100 years. | <input type="checkbox"/> |
| D | Village life centred around the coal pit.              | <input type="checkbox"/> |
| E | Mining was a new and thriving industry.                | <input type="checkbox"/> |
| F | Life for miners and their families was tough.          | <input type="checkbox"/> |
| G | There wasn't much good news in Aberfan.                | <input type="checkbox"/> |
| H | The men lived long and healthy lives.                  | <input type="checkbox"/> |

**[4 marks]**

















**Section A: Reading**

0 1

Read again the first part of **source A**, lines **1 to 21**.

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

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

- A Aberfan was a well-known place in Wales.  
 B The village did not have a chapel or a pub.  
 C Pit waste had been building up for at least 100 years.  
 D Village life centred around the coal pit.  
 E Mining was a new and thriving industry.  
 F Life for miners and their families was tough.  
 G There wasn't much good news in Aberfan.  
 H The men lived long and healthy lives.

**[4 marks]**

<b>AO1</b>	<ul style="list-style-type: none"> <li>• Identify and interpret explicit and implicit information and ideas.</li> <li>• Select and synthesise evidence from different texts.</li> </ul>
<b>This assesses the first bullet point: identify and interpret explicit and implicit information and ideas.</b>	
A	Aberfan was a well-known place in Wales. (F)
B	The village did not have a chapel or a pub. (F)
C	Pit waste had been building up for at least 100 years. (T)
D	Village life centred around the coal pit. (T)
E	Mining was a new and thriving industry. (F)
F	Life for miners and their families was tough. (T)
G	There wasn't much good news in Aberfan. (T)
H	The men lived long and healthy lives. (F)

0 2

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

Both sources give details about the places where the events occur.

Use details from **both** sources to write a summary of the differences between Aberfan and London.

[8 marks]

AO1			
<ul style="list-style-type: none"> <li>Identify and interpret explicit and implicit information and ideas</li> <li>Select and synthesise evidence from different texts</li> </ul>			
This assesses both bullet points.			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
<p>Level 4</p> <p>Perceptive, summary</p> <p>7-8 marks</p>	<p>Shows perceptive synthesis and interpretation of both texts:</p> <ul style="list-style-type: none"> <li>Makes perceptive inferences from both texts</li> <li>Makes judicious references/use of textual detail relevant to the focus of the question</li> <li>Statements show perceptive differences between texts</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	<p>This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather it is an indication of the standard for the level.</p> <p>Aberfan is a small village that 'few people have heard of'. It is 'tucked away' in a Welsh valley. This suggests that it is almost hidden from view and would have been similarly forgotten in history had it not been for the tragedy. In contrast, London is described as a 'colossal city'. It implies it is huge and filled with activity. A place that is so large that it should be safe from a natural disaster like an earthquake. Whilst both also have rivers running through them, in Aberfan it is 'black as the Styx' which differs from London with its 'great river'. It is implied that in Aberfan its blackness comes from the natural seeping coal, but with London, it is 'muddy and dull' because of man-made waste from the many warehouses along its length.</p>
<p>Level 3</p> <p>Clear, relevant summary</p>	<p>Shows clear synthesis and interpretation of both texts:</p> <ul style="list-style-type: none"> <li>Makes clear inferences from both texts</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p>	<p>Aberfan is a small village. At its 'heart was the coal pit' and it seems like a harsh place to live and work. The railway tracks are 'decaying' and there is</p>

5-6 marks	<ul style="list-style-type: none"> <li>Selects clear references/textual detail relevant to the focus of the question</li> <li>Statements show clear differences between texts</li> </ul>	At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	'grime over roofs and gardens'. On the other hand, London is a 'colossal city' and has a 'great river' so it seems more vibrant. It seems fair to imply that London is noisy, with trains at 'full speed' and the constant 'rumble' of industrial activity. It differs not just in size but in what it would be like to live there. The impression being that, despite all its noise and 'fog' it is less harsh than Aberfan, not least because of its 'well built' houses.
Level 2 Some, attempts at summary 3-4 marks	Shows some interpretation from one/both texts: <ul style="list-style-type: none"> <li>Attempts some inference(s) from one/both texts</li> <li>Selects some appropriate references/textual detail from one/both texts</li> <li>Statements show some difference(s) between texts</li> </ul>	At the top of the level, a student's response will meet all of the skills descriptors.  At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	Aberfan is a small village that 'few people have heard of' which suggests it is in the middle of nowhere whereas London is bigger with 'vast warehouses' and trains rushing past which suggests it is busier and noisier.
Level 1 Simple, limited summary 1-2 marks	Shows simple awareness from one/both texts: <ul style="list-style-type: none"> <li>Offers paraphrase rather than inference</li> <li>Makes simple reference/textual details from one/both texts</li> <li>Statements show simple difference between texts</li> </ul>	At the top of the level, a student's response will meet all of the skills descriptors.  At the bottom of the level, a student will have at least one of the skills descriptors.	Aberfan is a small village in Wales where men work in a pit. London is a rainy colossal city. It is much bigger than Aberfan.
Level 0 No marks	Students in this band will not have offered any differences Nothing to reward		

AO1 content may include ideas such as:

- how serious the events were
- what consequences there were for those involved
- whether the causes were natural or man-made
- who was affected and how many there were
- when the events took place.

0 3

You now need to refer **only** to **source A, lines 27 to 40**.

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

[12 marks]

<p><b>AO2</b>                  Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p>			
<p><b>This question assesses Language</b> ie: Words / Phrases / Language Features / Language Techniques / Sentence Forms</p>			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
<p>Level 4                  Detailed, perceptive analysis                  10-12 marks</p>	<p>Shows detailed and perceptive understanding of <i>language</i>:</p> <ul style="list-style-type: none"> <li>Analyses the effects of the writer's choices of <i>language</i></li> <li>Selects a judicious range of textual detail</li> <li>Makes sophisticated and accurate use of subject terminology</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	<p>This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather it is an indication of the standard for the level.</p> <p>The writer uses language to describe the coal tips as dark, dangerous and sinister for the reader and in doing so makes effective use of personification to single out coal tip number 7 as a 'killer with a rotten heart'. Here, the emotive adjective 'rotten' creates the impression of a malevolent being. This is because 'rotten' can have several connotations, but all of them are negative. For example, it makes a link for the reader with decay, death, but just as importantly, is suggestive of evil intent. It is as if it sets out to deliberately kill the children. This is further added to by a verb phrase 'inching ominously' which suggests on-going movement, slow, imperceptible but inevitable and the adverb, 'ominously' forewarns of the disaster to come. The writer appears to draw on conventions of the horror genre to pull the reader into his account – it has a clear villain and set of victims.</p>

<p>Level 3</p> <p>Clear, relevant explanation</p> <p>7-9 marks</p>	<p>Shows clear understanding of <i>language</i>:</p> <ul style="list-style-type: none"> <li>Explains clearly the effects of the writer's choices of <i>language</i></li> <li>Selects a range of relevant textual detail</li> <li>Makes clear and accurate use of subject terminology</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>The writer personifies the tip as a 'killer' which implies that it is a dark and threatening figure. This impression is added to when he uses an adjective to describe its 'rotten heart'. Importantly, 'rotten' makes a connection for the reader between the decay of the village and its build-up of waste in the coal tips, and a link with death. When the writer proceeds to describe the tip as 'inching ominously', his choice of verb captures its slow movement – that it was moving without being noticed with the word 'ominously' further implying that such movement was always going to lead to tragedy and couldn't be stopped.</p>
<p>Level 2</p> <p>Some, understanding and comment</p> <p>4-6 marks</p>	<p>Shows some understanding of <i>language</i>:</p> <ul style="list-style-type: none"> <li>Attempts to comment on the effect of <i>language</i></li> <li>Selects some appropriate textual detail</li> <li>Makes some use of subject terminology, mainly appropriately</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>The writer uses personification when he describes the coal tip as a 'killer with a rotten heart'. This makes the reader feel that the tip is like a murderer that is creeping up on the children in the school.</p>
<p>Level 1</p> <p>Simple, limited comment</p> <p>1-3 marks</p>	<p>Shows simple awareness of <i>language</i>:</p> <ul style="list-style-type: none"> <li>Offers simple comment on the effects of <i>language</i></li> <li>Selects simple references or textual details</li> <li>Makes simple use of subject terminology, not always appropriately</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>The writer uses the word 'killer' to describe coal tip number 7. It is an example of personification and makes the reader think that the tip is like a person.</p>

0 4

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

Compare how the writers convey their different ideas and perspectives of the events that they describe.

In your answer, you could:

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

**[16 marks]**

<b>AO3</b> Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
			This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather it is an indication of the standard for the level.
Level 4  Perceptive, detailed  13-16 marks	<ul style="list-style-type: none"> <li>• Compares ideas and perspectives in a perceptive way</li> <li>• Analyses how writers' methods are used</li> <li>• Selects a range of judicious supporting detail from both texts</li> <li>• Shows a detailed understanding of the different ideas and perspectives in both texts</li> </ul>	At the top of the level, a student's response will meet all of the skills descriptors.	The writer of source A seems dispassionate at first as he paints the picture of gloomy, isolated Aberfan as it lies 'tucked away' from sight and mind. The verb 'tucked' is more usually associated with being tucked up in bed and tends to have more positive connotations of safety and warmth. But here, the writer uses it differently, perhaps to imply complacency. He reinforces this view when he creates the sense of a malevolent 'killer' stalking its victims. He sees this disaster as 'cruel' and a 'shame' on 'God and man'. This time, the emotive connotations of shame link with God to suggest a biblical connection as with the shaming of sinners. In contrast, the writer of Source B mocks the idea of the earthquake, which seems so minor it was hardly noticed in London. One method he uses is exaggeration where he describes the incident out of all proportion,

		At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	with the Midlands for example, where it merely 'broke crockery'. The reference to broken crockery is hardly momentous yet through it, the writer cleverly understates the threat at this point, something he escalates later in his report when he asks the rhetorical question: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reveals the writer's view of the potential dangers a future earthquake might bring. Just as a defendant is put on trial for life, so he seems to imply that next time a similar earthquake might lead to loss of lives and so should be taken more seriously.
Level 3 Clear, relevant 9-12 marks	<ul style="list-style-type: none"> <li>• Compares ideas and perspectives in a clear and relevant way</li> <li>• Explains clearly how writers' methods are used</li> <li>• Selects relevant detail to support from both texts</li> <li>• Shows a clear understanding of the different ideas and perspectives in both texts</li> </ul>	At the top of the level, a student's response will meet all of the skills descriptors.  At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	In source A, the writer is concerned that the disaster is shocking and should not have happened in the first place. He describes the village as a dangerous place to live and work and makes the point about the tips 'Almost everyone has ... seen danger in them, but mostly they are endured as a fact of life'. His choice of the word 'endured' implies that its people have put up with a lot of hardship and are brave, but shouldn't have had to face the tragedy of the landslide. However the writer in source B is worried about more serious earthquakes happening in the future. He engages the reader more with rhetorical questions when he asks: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reinforces the idea of hardships and dangers which may continue with future earthquakes.
Level 2 Some, attempts 5-8 marks	<ul style="list-style-type: none"> <li>• Attempts to compare ideas and perspectives</li> <li>• Makes some comment on how writers' methods are used</li> <li>• Selects some</li> </ul>	At the top of the level, a student's response will meet all of the skills descriptors.	In source A, the writer is shocked and saddened by what happened. He describes the events as a 'disaster' and gives the impression that the village is a dark and dangerous place. In comparison, in source B the writer is worried about more serious earthquakes

	<p>appropriate textual detail/references, not always supporting from one or both texts</p> <ul style="list-style-type: none"> <li>Identifies some different ideas and perspectives</li> </ul>	<p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>happening in the future. One method he uses is a rhetorical question when he asks: 'who can say what strange trial ... may await us?' suggesting this kind of disaster or worse might happen again.</p>
<p>Level 1 Simple, limited 1-4 marks</p>	<ul style="list-style-type: none"> <li>Makes simple cross reference of ideas and perspectives</li> <li>Makes simple identification of writers' methods</li> <li>Makes simple references/ textual details from one or both texts</li> <li>Shows simple awareness of ideas and/or perspectives</li> </ul>	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>The writer of source A seems shocked about what happened at Aberfan. He wants us to feel sorry for the children who died. He tells us that 'disaster struck' the village and uses words like 'danger'. Whereas the writer of source B seems worried that another earthquake might happen again soon.</p>
<p>Level 0 No marks</p>	<p>No ideas offered about the differences Nothing to reward</p>		

AO3 content may include ideas such as:

- what the purpose is of each text
- what impact the writer intends to have on the reader
- how seriously the events are presented
- who is to blame for the events
- how involved the writers are in the events.

And comment on methods such as:

- comparing language: vivid description, hyperbole, scientific terminology, imagery and language for emotive effect
- comparing structure: sequence of events, narrative focus, sentence structures, use of tenses and shifts in focus
- comparing tone: seriousness, intensity, drama, excitement, intimacy, formality, anger and sadness.