

Year 10 English Language Paper 2 Homework: Exam Practice

FAQS

- **How long should I spend on my homework?**

Your English homework should take 45 minutes each week. An important exam skill is knowing how much you are capable of writing during a set time frame, so stick closely to the timings.

- **Will my homework be marked?**

Your homework will not be formally marked. Each week your teacher will acknowledge the completion of your work and be able to answer any questions you have about the essay. There is a mark scheme included at the end of this booklet which you might want to use to self-assess your work.

- **What if I don't understand the question?**

If you are unsure what to do for your homework, do your best to speak to your teacher about it ahead of the due date. They will be able to advise you and give you some guidance on how to get started.

- **What if I don't submit my homework on time?**

If you do not submit your homework by the due date, your teacher will give you an extension. If the work is not completed by the extended deadline, you will receive a detention. If you complete the work but it doesn't reflect your best effort, you will receive a detention and/or be asked to complete the essay again.

- **What's the point?**

Regular exam practice is one of the best ways to hone your writing skills and make progress in English. Keep a record of your essays as they will be useful revision tools and provide a record of the progress you are making over the course of year 10!

Contents

Task 1: Read the two sources (Bill Bryson and Charles Dickens) and answer questions 1-3.

Task 2: Read the two sources (Brooks and Dostoevsky) and answer questions 1-3.

Task 3: Read the two sources (Yousafzai and Oliphant) and answer questions 3 and 4.

Task 4: Read the two sources (Anderson and Dickens) and answer questions 3 and 4.

Task 5: Write a persuasive article about travel.

Task 6: Write a persuasive speech about healthy living.

Task 1: Read the following sources and answer the questions.

Source A: 20th century nonfiction

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

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

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

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

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

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

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

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

[...]

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

Q1. Read again the first part of **Source A** from **lines 1 to 14** (up to ‘nearly all cheap, provincial and dire.’)

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 7 to 20** in **Source B only** 9 (‘In the midst of it’ to ‘suggested at the moment, nevertheless.’)

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

[12 marks]

Task 2: Read the following sources and answer the questions.

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

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

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

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

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

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

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

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

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

value activities.

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

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

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

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

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

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

There's still time to rethink your resolutions. Forget losing weight and saving money. Those are New Year's resolutions for amateurs. This year, improve your alignment, and maybe get funnier in 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.

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

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

[...]

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

But do not grieve, for the love of God, do not grieve for me! Do believe that I am no downhearted, do remember that hope has not deserted me. In four years there will be a mitigation of my fate. I shall be a private soldier, – no longer a prisoner, and remember that some time I shall embrace you. I was to-day in the grip of death for three-quarters of an hour; I have lived it 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.

Q1. Read again the first part of **Source A** from **lines 1 to 21** (up to ‘we can imagine a similar disparity.’)

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]

Task 3: Read the following sources and answer the questions.

Source A: 21st century nonfiction

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

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

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

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

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

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

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

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

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

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

Now there's no play on words. He's not asking about the school he runs and that I attend. But 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

long ago that I was nearly killed – simply because I was speaking out about my right to go to school.

Source B: 19th century literary nonfiction

Extract from Margaret Oliphant's autobiography.

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

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]

Task 4: Read the following sources and answer the questions.

Source A: 21st century literary nonfiction

Extract from *A Child's Experience of her mother going to prison*, a newspaper article by Ross Anderson

A child's experience of her mother going to prison

Every year thousands of children experience the trauma of separation from a mother who is sent to prison

When Cheyenne was 13, her mum was caught trying to smuggle drugs into prison and earned herself a four-year sentence. As a result she has been moved around a lot, living with different relatives across south Wales. She is one of the growing 5 number of children living apart from a mother locked up in prison. Cheyenne struggled to cope. "I was angry and disappointed." Cheyenne ended up living with her granddad. She didn't have a room of her own so slept in her aunt's bed or on the sofa. Her belongings were mostly strewn over the house or kept in carrier bags.

She had relatively few possessions, but those she prized most were letters and photos from her mother, kept in a box with an inscription on the side warning snoopers to "Stay Out". For Cheyenne, as for many people with a loved one in prison, they were treasured keepsakes.

"I normally get quite emotional when I get letters from my mum. I recognise the envelopes. Mum decorates the envelopes and I know her handwriting. Every year she always sends a Valentine's Day card - she always writes Mummy at the end. Never Mum. Always Mummy. "I really miss her. Some days I have my depressing days and I really break down."

Diana Ruthven, from the charity Action for Prisoners' Families, says it's particularly difficult for children of Cheyenne's age. "Being a teenager is a very transitional time, during which it's particularly difficult to be without your mother," she says. "In some ways, it's more difficult for teenage children to be without a parent than it is for younger children."

'Upsetting'

Cheyenne was entitled to an hour-long prison visit once a fortnight. But the prison was in Gloucestershire - over 50 miles from her new home in south Wales - so she only managed to visit five times in two years. Ahead of her latest visit Cheyenne experienced mixed emotions. "I am excited, nervous, scared. At least we're able to hug and kiss at this prison. At other prisons we weren't even allowed to hold hands but I did anyway and I made sure they saw it. Because at the end of the day, that's my mum."

With only an hour to catch up. There is always a lot to squeeze in. As well as chatting about hair and nails, Cheyenne has to confess that she's had problems at school. Being locked up doesn't stop mum Yasmin giving her a ticking off: "Cheyenne you've got to learn to be humble. Do as I say not as I do."

Before she knows it, the time is gone and it is time for Cheyenne to leave. "The time goes so quickly," says Cheyenne. "Leaving is the worst part. It's upsetting leaving them there, knowing you can walk out those gates but they're stuck inside."

Cheyenne's mother welcomed visits from her daughter, but according to Ruthven, mothers often don't want to be visited by their family. "Women sometimes don't want their children to see them in jail, so they don't have their families visit as often as men do," she said. For children missing one or both parents in prison, little support is available, she argued. "The government will only try to keep track of a child if they're at risk," she said.

'Better relationship'

Her mother's release is an event Cheyenne eagerly anticipates. "I am going to have a wicked life when my mum gets out. I'll be a happier person. It is hard being without your mum. I wouldn't wish it on my worst enemy.

Source B: 19th century literary nonfiction

Extract from *A Visit to Newgate Prison* by Charles Dickens

Turning to the right, we came to a door composed of thick bars, through which were discernible, passing to and fro in a narrow yard, some twenty women: the majority of whom, however, as soon as they were aware of the presence of strangers, retreated to their wards.

One side of this yard is railed off and formed into a kind of iron cage, from which the friends of the female prisoners communicate with them. In one corner of this den, was a yellow, haggard, decrepit old woman, in a tattered gown and the remains of an old straw bonnet, in deep conversation with a young girl - a prisoner, of course - of about two-and-twenty. It is impossible to imagine a more poverty-stricken object, or a creature so borne down in soul and body, by excess of misery and destitution¹, as the old woman. She was talking in that low, muffled tone of voice which tells so forcibly of mental anguish²; and every now and then burst into an irrepressible³ sharp, abrupt cry of grief, the most distressing sound that ears can hear. The girl was perfectly unmoved. Hardened beyond all hope of redemption⁴, she listened doggedly to her mother's entreaties, whatever they were: and, beyond inquiring after "Jem", and eagerly catching at the few pence her miserable parent had brought her, took no more apparent interest in the conversation than the most unconcerned spectators.

A little farther on, a squalid⁵-looking woman in a slovenly, thick-bordered cap, with her arms wrapped in a large red shawl, the fringed ends of which straggled nearly to the bottom of a dirty white apron, was communicating some instructions to visitor - her daughter evidently. The girl was thinly clad, and shaking with the cold. Some ordinary word of recognition passed between her and her mother when she appeared at the bars, but neither hope, condolence⁶, regret, nor affection was expressed on either side. The mother whispered her instructions, and the girl received them with her pinched-up, half-starved features twisted into an expression of careful cunning. It was some scheme for the woman's defence that she was disclosing, perhaps; and a sullen smile came over the girl's face for an instant, as if she were pleased: not so much at the probability of her mother's freedom, as at the chance of her "getting off" in spite of her prosecutors. The dialogue was soon concluded; and with the same careless indifference with which they had approached each other, the mother turned towards the inner end of the yard, and the girl to the gate at which she had entered.

The girl belonged to a class that should make men's hearts bleed. Barely past her 35 childhood, it required but a glance to discover that she was one of those children, born and bred in neglect and vice, who have never known what childhood is: who have never been taught to love and desire a parent's smile, or to dread a parent's frown. The thousand nameless endearments of childhood, its gaiety and its innocence, are alike unknown to them. They have entered at once upon the stern realities and miseries of life, and to their better nature it is almost hopeless to appeal for some good feeling in ordinary hearts. Talk to them of parental kindness, the happy days of childhood, and the merry games of infancy and they will not understand. Tell them of hunger and the streets, beggary and stripes⁷, the gin-shop, the station-house, and the pawnbroker's, and they will understand you.

1. destitution = poverty, hardship
3. redemption = improvement
5. squalid = filthy, dirty
7. stripes = hitting

2. anguish = suffering, torment
4. irrepressible = wild, out of control
6. condolence = sympathy

Section A: Reading

Answer **all** questions in this section.

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

How does the writer use language to explain the **conditions of the women**?

[12 marks]

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

Compare how each source conveys ideas about the **relationship between the mothers and daughters**.

In your answer, you should:

- compare the different ideas
- compare the methods used to convey the ideas
- support your ideas with quotations from both texts.

[16 marks]

Task 5: Complete a piece of persuasive writing.

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]

Task 6: Complete a piece of persuasive writing.

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

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

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

[40 marks]

Language Paper 2 Mark Scheme

Question 2

Level	Skills Descriptors
Level 4 Perceptive,detailed 7-8 marks	<ul style="list-style-type: none">Shows a detailed understanding of differences/similarities<ul style="list-style-type: none">Offers perceptive interpretation of both textsSynthesises evidence between textsSelects judicious range of quotations from both texts
Level 3 Clear, relevant 5-6 marks	<ul style="list-style-type: none">Shows a clear understanding of differences/similarities<ul style="list-style-type: none">Begins to interpret both textsDemonstrates clear connections between textsSelects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	<ul style="list-style-type: none">Identifies some differences/similaritiesAttempts some inference from one/both textsAttempts to link evidence between textsSelects some quotations/references; not always supporting (from both texts)
Level 1 Simple,limited 1-2 marks	<ul style="list-style-type: none">Shows simple awareness of differences/similaritiesOffers paraphrase rather than inferenceMakes simple or no links between textsSimple reference or textual details from one/both texts

Question 3

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> <ul style="list-style-type: none">Analyses the effects of the writer's choices of languageSelects a judicious range of quotationsUses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> <ul style="list-style-type: none">Clearly explains the effects of the writer's choices of languageSelects relevant quotationsUses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> <ul style="list-style-type: none">Attempts to comment on the effect of languageSelects some relevant quotationsUses some subject terminology, not always appropriately
Level 1 Simple,limited 1-3 marks	Shows simple awareness of <i>language</i> <ul style="list-style-type: none">Offers simple comment on the effects of languageSimple references or textual details

	<ul style="list-style-type: none"> • Simple mention of subject terminology
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Question 4

Level	Skills Descriptors
Level 4 Detailed, perceptive 13-16 marks	<ul style="list-style-type: none"> • 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 judicious range of quotations from both texts
Level 3 Clear, relevant 9-12 marks	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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

Question 5

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level 4 19-24 marks Content is convincing and crafted; Organisation is structured, developed, complex and varied	Upper Level 4 22-24 marks	Content <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 Organisation <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
	Lower Level 4 19-21 marks	Content <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 Organisation <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
Level 3 13-18 marks Content is clear and chosen for effect Organisation is engaging connected	Upper Level 3 16-18 marks	Content <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 Organisation <ul style="list-style-type: none"> • Writing is engaging with a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	Lower Level 3 13-15 marks	Content <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 Organisation <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
Level 2 7-12 marks Content is successful and controlled Organisation is linked/relevant and paragraphed	Upper Level 2 10-12 marks	Content <ul style="list-style-type: none"> • Communication is mostly successful • Sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices Organisation <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
	Lower Level 2 7-9 marks	Content <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 Organisation <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
Level 1 1-6 marks Content is simple Organisation is simple and limited	Upper Level 1 4-6 marks	Content <ul style="list-style-type: none"> • Simple success in communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices Organisation <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	Lower Level 1 1-3 marks	Content <ul style="list-style-type: none"> • Communicates some meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary Organisation <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

Question 5 (cont.)

AO6 Technical Accuracy	
Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
<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
<p>Level 0</p> <p>No marks</p>	Candidates' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.