

Name:

Teacher:

Form:

English Language

Paper 2

Reading



25% of your English Language GCSE grade

Section A: Reading

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

0	1
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Read again **source A**, from lines 1 to 15.

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 | Jay Rayner has good memories of his time in school. | <input type="checkbox"/> |
| B | Jay Rayner was happy to help his son with his homework. | <input type="checkbox"/> |
| C | As a boy, Jay Rayner worried about handing in his homework on Monday mornings. | <input type="checkbox"/> |
| D | Jay Rayner could not think of a food metaphor to help his son. | <input type="checkbox"/> |
| E | Jay Rayner was very able in school. | <input type="checkbox"/> |
| F | As a boy, Jay Rayner did not enjoy doing homework. | <input type="checkbox"/> |
| G | Jay Rayner looked forward to receiving feedback from his teachers. | <input type="checkbox"/> |
| H | Jay Rayner makes a joke to cover up his own real exam results. | <input type="checkbox"/> |

[4 marks]

0 2

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 Eddie and Henry.

[8 marks]

0 3

You now need to refer **only** to **source B**, the letter by Henry written to his father.

How does Henry use language to try to influence his father?

[12 marks]

0 4

For this question, you need to refer to the **whole of source A** together with **source B**, the father's letter to a family friend.

Compare how the two writers convey their different attitudes to parenting and education.

In your answer, you should:

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

[16 marks]

Source A:

Could you do your child's homework?

The Observer, Sunday 15 December 2013



A typical father son scenario

Children appear increasingly weighed down by homework. But how tough can it be? Jay Rayner attempts his son Eddie's maths assignment.

I am staring at a finely printed sheet of paper and trying not to let the bad feelings seep in. This sheet is all my childhood Sunday-night feelings of dread come at once. It is humiliation and "could do better" and "pay attention now".

5 I only have myself to blame. A few months ago over dinner Eddie announced that, in English, they were experimenting with food writing. "I have to come up with metaphors. Give me a metaphor about this pizza," he said. "I don't think I should do your homework for you," I said. He raised his eyebrows. "You can't think of one, can you?" This is what happens if you feed and educate your children. They grow up, become clever and remorselessly take the mickey out of you.

10 He was right. I didn't. On the spot I couldn't think of a single food metaphor worth dragging out and slapping on the table. And so the memories of homework came flooding back: of long nights of carefully planned idleness ruined by the imposition of essays and work sheets, of tasks flunked, of a chilly emptiness at the thought of the way my efforts would be received by teachers. The fact is that I was not especially academic.
15 On the results sheet, my grades lined up like a line of Pac-Men¹ doing a conga².

20 And so, having failed the English homework test, I decide to show a little solidarity. I will have a go at his maths homework just to get a sense of what it's like to be 14-year-old Eddie. Which is why I'm now staring at the sheet of paper. Ah yes, algebra, the merry dance of x and y . Simplify. Wrench things out of brackets. Calculate values. This, I used to be able to do. Or at least I think I used to be able to do this.

Hmmm. Right. Yes. I mean... I stare at the page again, wondering whether I might be able to will a nosebleed to obscure the equations. There are three marks out of a total of 25 available here. Not getting it right would be an early setback.

25 The next one looks more straightforward. $A^4 \times A^3$. I'm pretty sure I remember this. Just add the powers together. Which would mean...

30 There is an "expand and simplify" question, which refuses to grow or be simple. In his special mocking voice, Eddie tells me just to draw a sad face. I do as I'm told. Better than a blank. Eddie returns to his room and I press on. Some of them I can manage. I appear to know how to multiply out $3(5-2x)$. But with the next one I am firmly back in the weeds. I am so baffled that, shamelessly, I Google a maths website.

A few days later Eddie receives his marks. He got 20 out of 25, or 80%, a low score for

35 him. Me? I've got 12 out of 25, or less than 50%. Does it need saying that my biggest miscalculation was to take on Eddie over maths? He doesn't labour the point but he's irritatingly good at it. I knock on his bedroom door. He doesn't look up from his computer screen. He is too busy killing things, while talking on Skype to his friend Theo, who is also in the game trying to kill the same things.

Finally he looks up at me from the computer. Who needs teachers to humiliate you when your son can do it so effectively?

Glossary:

1: Pac Man: a popular computer game in the 1980's in which the character follows the lines of a maze to collect points as it goes.

2: Conga: a dance in which participants follow behind a leading person in a long line.

Turn Over for Source B

Source B consists of two letters:

The first letter is from a young boy called Henry writing to his father. Henry is living far away from home at a boarding school. A boarding school is a school where you go to live as well as study and was a very popular way of educating boys, especially from wealthier families, in the 1800s.

Cotherstone Academy Aug. 7. 1822

Dear Father

5 Our Master has arrived at Cotherstone, but I was sorry to learn he had no Letter for me nor anything else, which made me very unhappy. If you recollect, I promised that I would write you a sly Letter, which I assure you I have not forgot, and now an opportunity has come at last. I hope, my dear Father, you will not let Mr. Smith know anything about it for he would flog me if he knew it. I hope, my dear Father, you will write me a Letter as soon as you receive this, but pray don't mention anything about this in yours; only put a X at the bottom, or write to my good Friend Mr. Halmer, who is very kind to me and he will give it to me when I go to Church. He lives opposite and I assure you, my dear Father, they are the kindest Friends I have in Yorkshire and I know he will not show it to Mr. Smith for the Letters I write you are all examined before they leave the School. I am obliged to write what Mr. Smith tells us and the letters you send me are all examined by Mr. Smith before I see them, so I hope, my dear Father, you will mention nothing of this when you write.

10

15

It is now two years come October since I left you at Islington, but I hope, my dear Father, you will let me come home at Xmas that we may once more meet again alive - if God permit me to live as long.

20

Our bread is nearly black; it is made of the worst Barley Meal, and our Beds are stuffed with chaff and I assure you we are used more like Bears than Christians¹. Believe me, my dear Father, I would rather be obliged to work all my life time than remain here another year.

George is quite well but very unhappy.

Your respectful son

25 Henry

The second letter, written two weeks later, is from the boy's father to a family friend, asking him to investigate the problem. The father has two sons at the school, Henry and George.

Public Office, Worship Street, 21st August 1822.

Sir,

30 Having lately received a Letter from my Son Henry, who is at Mr. Smith's School close by you, complaining of the Treatment he receives, I am induced to write to you, confidentially, to request you will do me the favour to endeavour to see both of them, privately, (at your own House) if possible and ascertain whether you think it would be advisable for me to send for them home. I will certainly be guided by what you say; Boys will sometimes complain without cause, and therefore I hope you will excuse the liberty I take in troubling you. Henry speaks very highly of your kind

35

attention.

I do not approve of the System of Education, for they do not appear to have improved. When they left home, they could both spell, and in Henry's Letter I see several words wrong spelt – I also do not like the injunction laid upon them of not being allowed to write to me without the Master's seeing the contents of their Letters.

40

If you should not be able to get a private interview with them in the course of a fortnight, I shall be obliged by your writing to me to say so and I will immediately give notice to Mr. Smith that I intend to have them home at Christmas. I should prefer your seeing George if you can, and hear what he says, as I can rely more on the truth of his story, than Henry's, for I believe Henry's principal object is to get home.

45

We have all a great desire to see him, but particularly to see George, our other son, who is a meek Boy and not so able to endure ill treatment as Henry – George is a great favourite with us all, and so he was with his late dear Mother who is now no more.

50

You will no doubt see my object in thus troubling you and I hope you will excuse the liberty I take, but as I know you have been very kind to the Boys. I shall esteem it an additional favour by your attention to this, and an answer at your earliest convenience.

I remain Sir, very respectfully

Your obliged honorable servant

55

William Heritage

Glossary:

1: Chaff: chopped straw or hay.

2: Bears than Christians: bears were sometimes mistreated, perhaps suggesting he feels he's being treated more like an animal than a human being, or in a Christian way.

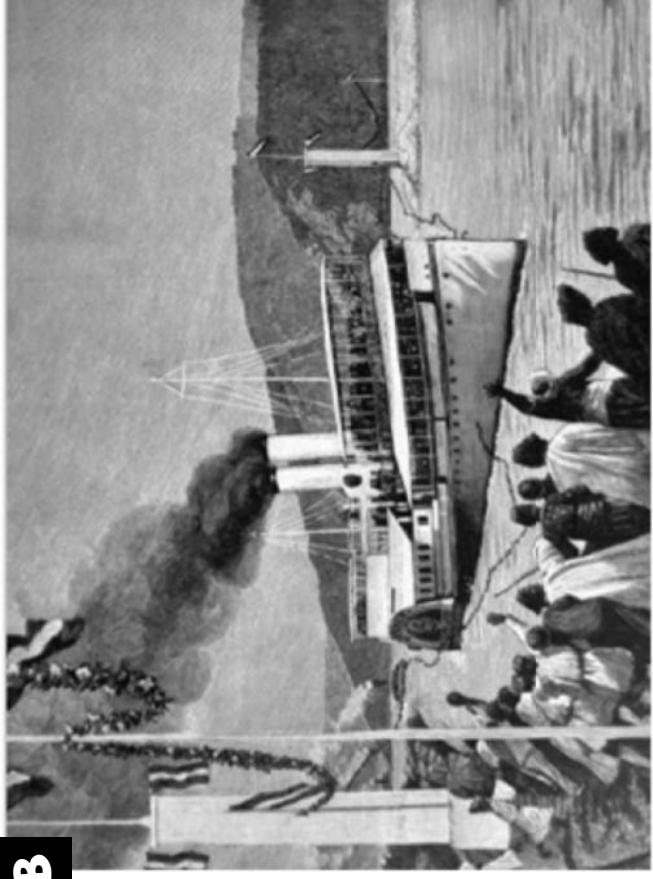
Question 2: differences and inferences introduction

A



©Trinity Mirror/Mirrorpix/Alamy Stock Photo

B



©iStock.com/maodesign

Write down 3 differences between the two images.

Challenge: Can you make an inference statement about the differences you have found? 'What I understand from the differences is that...'

One difference is that in picture A...

Evidence detail...

This suggests that...

However, in picture B...

Evidence detail...

This suggests that...

Paper 2 Question 2: Summary & Inference

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 Eddie and Henry.

[8 marks]

Difference	Source A	Source B	What might be inferred?
Attitude towards father.	<p>“You can’t think of one can you?”</p> <p>“his special mocking voice”</p>	<p>“my dear father” (repeated)</p> <p>“pray don’t mention anything”</p> <p>“I hope you will let me come home at Xmas”</p>	<p>Eddie has a close, humorous relationship with his father. Teases him. Sees him as an equal—or even beneath him in this area. Henry is much more formal and distant, acknowledging his father’s status. Pleads with father, using emotional appeals.</p>
Luxuries in their lives.			
Attitude towards school and learning.			

Paper 2 Question 2 Example High Grade Answer

One difference is the boys' attitudes to their fathers, characterised by affection and deference. So, whereas Eddie teases his with "You can't think of one, can you?" and uses "his special mocking voice" when his father struggles. Conversely, Henry repeatedly refers to his father as "my dear father", begs him to "pray not mention anything" to the teachers and even pleads "I hope you will let me come home at Xmas". We can infer from this that Eddie's relationship is closer—or at least less formal. His mocking seems good-humoured perhaps suggesting he is confident in his relationship and he sees his father as almost an equal, enjoying the fact he is better than his father at the work. Henry is far more concerned with his father's status and we can infer from his pleading that he feels anxious about his father's power to control him and uses politeness and deference to try to persuade a more distant father.

Another difference is the boy's access to luxuries. Eddie refers to pizzas and has his own computer in his bedroom whereas Henry refers to bread which is "nearly black" and "our beds... stuffed with chaff". This suggests that Eddie has access to food which has been chosen to give him pleasure as well implying that he has more privacy than Henry: Eddie can relax in "his bedroom" and his father must "knock" to come in while Henry's reference to "our beds" perhaps allows us to infer that he sleeps in a dormitory with lots of other boarders.

The boys also have different attitudes to their schools. Eddie refers to "experimenting with... writing" and his father describes him as "irritatingly good" at his Maths whereas Henry worries about being flogged and is concerned that letters are "all examined" by teachers before being passed on. This suggests that Eddie is relatively relaxed about a school which values his explorations of learning and also seems successful—to the point where his father is proud. Henry clearly sees his school as a sort of evil prison where the boys are "used more like bears than Christians". However, while his father admits "ill treatment", he seems suspicious of Henry's appeals as he thinks they are part of a scheme to get sent home and seems more interested in his other son.

AO1 Identify and Interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts		Level	Skills Descriptors	Content Descriptors (NB: The content descriptors are not model answers, nor are they exhaustive. They are an indication of the level of comment, explanation or analysis typical for each level)
Level 4 Perceptive, detailed	7-8 marks	<ul style="list-style-type: none"> Shows a detailed understanding of differences between the boys Offers perceptive interpretation of both texts Synthesises evidence between texts Selects judicious range of quotations from both texts 	<p>Eddie is a typical modern teenager who is cheeky and speaks to his father in a 'mocking voice' emphasising their close relationship and good humour with each other. Henry however is distant and formal with his father addressing him in a respectful tone, 'my dear Father' emphasising the difference in status between them.</p>	
Level 3 Clear, relevant	5-6 marks	<ul style="list-style-type: none"> Shows a clear understanding of differences between the boys Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response 	<p>Eddie is really cheeky as he speaks to his father in a 'mocking voice' showing he is not afraid of him, but Henry is much more formal and respectful, 'my dear Father' showing he may be somewhat afraid of him.</p>	

HOW DOES THE LANGUAGE? WRITER USE

AD2 QUESTIONS (PAPER 1 Q2, PAPER 2 Q3)




WORDS & PHRASES

EG

WHAT MIGHT I SAY?

<p>noun</p>	<p>Names for things—people, places, objects, ideas and emotions. Single words. ☞ Can be concrete or abstract.</p>		<ul style="list-style-type: none"> The significance of choosing one way of naming something with one word over another. Connotations? Tone, bias and persuasion implied in choices of names.
<p>noun phrase</p>	<p>A group of words which does the same job as a noun.</p>		<ul style="list-style-type: none"> See above—but with more detail. What do the added words bring to your understanding? How long and detailed is the noun phrase?
<p>adjective</p>	<p>A word which describes or changes a noun. ☞ Can be comparative or superlative. ☞ Can be objective or subjective.</p>		<ul style="list-style-type: none"> Gives us the attitude of the writer, building impressions. Descriptions are usually built around adjectives. Connotations? Create tone, emotion, detail. Used to indicate bias.
<p>verb</p>	<p>A word used to describe an action or state. ☞ Action verbs are called dynamic.</p>		<ul style="list-style-type: none"> Help create the movement and energy of a text: aggressive verbs, active verbs, leisurely verbs, thoughtful verbs, tender verbs? Connotations?
<p>adverb</p>	<p>A word which helps describe or changes a verb. Often end -ly. ☞ Can also change adjectives & adverbs.</p>		<ul style="list-style-type: none"> Like adjectives, they bring detail. They define the verbs. Descriptive, they create tone, emotion, detail. Indicate bias. Sentence adverbs affect whole sentences (eg Interestingly, ... Clearly, ...).
<p>lexical choice</p>	<p>A content word—noun, adjective, verb, adverb. Not grammatical words like “the”, “and” etc.</p>		<ul style="list-style-type: none"> Can be used when you’re not sure which type of content word you have in front of you (eg noun, adjective, verb, adverb). “Lexical choice” mean <u>one</u> word—so only quote one word!
<p>semantic field</p>	<p>A set of words linked in their meaning or topic.</p>		<ul style="list-style-type: none"> Shows a pattern within a text. Can create bias or tone within a text.
<p>pronoun</p>	<p>Words which stand in for nouns and noun phrases in a sentence.</p>		<ul style="list-style-type: none"> Can be used to create mystery or delay information. Is there a reason a noun is not used? “<u>He</u> whom may not be named?”

metaphor	An expression which offers a non-literal description. A type of imagery.		<ul style="list-style-type: none"> Nearly always worth analysing for deeper meanings within the choice of metaphor. Why is <u>this</u> idea being emphasised? Show attitudes, bias, emotions, connotations etc.
simile	An expression which offers compares one thing to something else, using “like” or “as”. A type of imagery.		<ul style="list-style-type: none"> See above: similes are nearly always worth analysing for deeper meanings. In what ways are the two things alike? What is the hidden message? What attitudes, bias, emotions etc.?
personification	An expression where human characteristics are applied to something non-human. A type of imagery.		<ul style="list-style-type: none"> Why compare it to a person? Does it make it more scary? More emotional? More sympathetic? There must be an intended effect.
the senses	Sight—but also sound, smell, touch (including temperature) and taste.		<ul style="list-style-type: none"> What do the less obvious senses bring to the text? Is there a pattern? If they stick with sight, is there a pattern? Colour? Size? Material?
onomatopoeia	Words formed from sounds.		<ul style="list-style-type: none"> Creates emphasis: why? Sudden noise? Aggressive noise?
alliteration	Repeating the same consonant sound.		<ul style="list-style-type: none"> Creates emphasis: why? What idea is the writer highlighting? Can create a rhythm or change the pace of a phrase.
juxtaposition	Two things placed close together to draw attention to their differences.		<ul style="list-style-type: none"> What point is being made about one of the things in the juxtaposition by putting it up against the other thing? What is emphasised and why?
tone	The attitude of a piece of writing.		<ul style="list-style-type: none"> Tells you what a writer thinks/feels about a topic. Think of a tone of voice: <i>thoughtful, aggressive, loving, regretful, indignant, shocked, pleading, contemplative</i> etc.
rhetorical features	Devices used by writers to create a particular effect on the reader, often persuading them or creating emotions. 🧐 Look out for hyperbole in biased pieces.		<ul style="list-style-type: none"> Usually emphasise specific ideas—but you need to say <u>which</u> ideas and <u>how</u> they are emphasised. Reveal bias towards topics and the purpose of a text.

<p>short sentence</p>	<p>A sentence which is short!  Will usually be a simple sentence, with only one main clause.</p>		<ul style="list-style-type: none"> • Usually emphasise something within a text; for example, surprise, emotions, endings etc. • You need to say what is specifically emphasised an why.
<p>non sentence or fragment sentence</p>	<p>Groups of words (or even a word) which begins with a capital letter and ends with a full stop—but is not a full sentence making sense on its own.</p>		<ul style="list-style-type: none"> • Again, usually emphasise something within a text; for example, surprise, emotions, endings etc. • Can also suggest tone; for example, sarcasm, anger, disappointment.
<p>listing</p>	<p>When you list things!</p>		<ul style="list-style-type: none"> • Can be used to build up detail or evidence for the reader. • Can be used persuasively to impress a reader with the amount of detail in the writer’s favour.
<p>repetition</p>	<p>When you repeat things!  When you repeat a structure within a sentence, without repeating all the words, this is called parallelism.</p>		<ul style="list-style-type: none"> • Nearly always used for emphasis—but you’ll only get marks if you can say what is being emphasised and why. • Can show surprise or indignation.
<p>simple sentence</p>	<p>A sentence containing only one clause.</p>		<ul style="list-style-type: none"> • Can be used to emphasise ideas which the writer feels deserve simplicity for emphasis. • Sometimes changes the pace of a text, usually slowing it down. But why?
<p>complex sentence</p>	<p>A sentence containing at least one subordinate clause (part of the sentence which doesn’t make sense on its own).</p>		<ul style="list-style-type: none"> • Extremely long sentences can suggest pace or make the reader feel pressurised. But why? • Complex sentences have additional details built into them. Why? What is the writer keen to draw our attention towards?
<p>imperative sentence</p>	<p>A type of sentence which gives an instruction or command. Usually has a verb at the start.  The verb is an imperative verb.</p>		<ul style="list-style-type: none"> • Put pressure on the reader by asking them to do something. • Are we being asked to complete an <i>action</i> or to <i>think</i> about something? How direct (rude?) is the imperative?
<p>point of view or person</p>	<p>The perspective from which a story/text is told. Eg first person, second person or third person.</p>		<ul style="list-style-type: none"> • Can show bias if in the first person. Look for singular or plural. • Using the second person (“you”) can apply pressure to an audience, forcing them to become involved in the text.

<p>WORDS & PHRASES</p> <p>Eg he, she, it, they, we, us, them etc.</p>	<p>WORDS & PHRASES</p> <p>The <u>stranger</u> and his <u>limping dog crept slowly</u> out of the <u>shadows</u>.</p>	<p>WORDS & PHRASES</p> <p>Eg the broken chair, the gladiators of ancient Rome.</p>	<p>WORDS & PHRASES</p> <p>Eg dog, cat, villain, love, hate, energy.</p>	<p>WORDS & PHRASES</p> <p>Eg slowly, carefully, thoughtfully, interestingly.</p>
<p>WORDS & PHRASES</p> <p>Eg the <u>broken</u> chair, the <u>heavy</u> rain, the house was <u>vile</u> and <u>decrepit</u>.</p>	<p>WORDS & PHRASES</p> <p>Eg flow, seep, trickle, rush = field of water.</p>	<p>WORDS & PHRASES</p> <p>Eg ran, jumped, peeped, thought, considered.</p>	<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg melancholic, respectful, bitter, affectionate.</p>	<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg <i>like</i> a wild river, as silent <i>as</i> a lost forest.</p>
<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg rhetorical questions, lists of three/tripling, emotional appeals, hyperbole.</p>	<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg The forest <u>smelt</u> of <u>damp</u>, its air <u>tasted</u> of the <u>clammy</u> soil.</p>	<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg crash, crackle, bang.</p>	<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg Winter stretched his icy fingers into the trees, his cold breath into the town.</p>	<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg The <u>dirty</u> <u>dealings</u> of <u>polluted</u> <u>politics</u>.</p>
<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg He was a <u>beggar</u> in a <u>golden palace</u>. His <u>violent death</u> came <u>soon</u> after his <u>glorious success</u>.</p>	<p>LANGUAGE FEATURES & TECHNIQUES</p> <p>Eg The sea was a <u>wild</u> <u>beast</u>. Her smile <u>danced</u> across her face.</p>	<p>SENTENCE FORMS, GRAMMAR & SYNTAX</p> <p>Eg The door was open. ✓ His eyes were slowly closing. ✓ <u>While</u> in <u>Oxford</u>, she met her boyfriend. ✗</p>	<p>SENTENCE FORMS, GRAMMAR & SYNTAX</p> <p>Eg The country was <u>broken</u> by war, <u>broken</u> by disease, <u>broken</u> by starvation.</p>	<p>SENTENCE FORMS, GRAMMAR & SYNTAX</p> <p>Eg Close the door. Consider the alternatives. Stop climate change.</p>
<p>SENTENCE FORMS, GRAMMAR & SYNTAX</p> <p>Eg Until now. Then nothing. It won't.</p>	<p>SENTENCE FORMS, GRAMMAR & SYNTAX</p> <p>Eg <u>Such</u> money would bring new hospitals, better schools, improved roads and a healthier economy.</p>	<p>SENTENCE FORMS, GRAMMAR & SYNTAX</p> <p>Eg <u>Whilst</u> he was in <u>America</u>, he visited New York. <u>Although</u> we <u>might disagree</u> with his <u>politics</u>, we can admire his energy.</p>	<p>SENTENCE FORMS, GRAMMAR & SYNTAX</p> <p>First person: I, me, my, we, our. Second person: you, your. Third person: his, her, their, the government, Mandy.</p>	

Paper 2 Question 3 High Grade Example Answer

Henry makes repeated use of the second person throughout, in phrases such as “you will write... you will let me come home...” - this direct address clearly intended to influence his father by establishing their direct, intimate relationship with a view to creating a sense of guilt or compassion in his father. This is also evident in the repetition of the noun phrase “my dear father”, with the emotive adjective “dear” emphasising the feelings of affection on Henry’s side which he hopes will influence his father to reciprocate.

Attempts to influence his father towards kindness can also be seen in Henry’s repeated use of Christian lexical choices: his references to “Church”, “if God permit”, “Xmas” and the simile “we are used more like Bears than Christians” all attempt to create a moral pressure upon the father to give in. Repeated use of the stative verb “hope” also attempts to emotionally affect the father, pressuring him by implying that he is dashing his son’s dreams by ignoring his plea. This links to emotive adjectives such as “sorry” and “unhappy” alongside a patterns of stative verbs which imply honesty and responsibility such as “promised... assure... obliged”. These perhaps allow Henry to suggest that he is trustworthy and keeps his promises as a “respectful son” —thus implying that a “respectful” father should reward him.

Henry also uses the violent dynamic verb “flog” to imply physical mistreatment from the school and appeal to his father’s emotions. This links to the emotive hyperbole of “we may once more meet again alive” and “if God permit me to live as long”. Both clearly imply that the father might be partly responsible for Henry’s death if he does not remove him from the school. Henry emphasises the importance of action with a semantic field of time: “two years... all my life... another year”. These again attempt to influence his father with impressions of how painful each moment is for Henry. Henry uses sentence forms to influence his father too. The imperative “Believe me, my dear father” implies a pleading tone, begging for his father’s trust. This links to repeated sentence openings in lines 6 and 7, with both beginning “I hope, my dear father, you will...” — each linking Henry’s hopes with the affections of his father. This structure is repeated again in line 14 and in line 15, making it sound almost like a prayer.

AO2	
<p>Explain, Comment on and Analyse how writers use Language to achieve effects and influence readers, using relevant subject terminology</p> <p>This question assesses Language ie: Words / Phrases / Language Features / Language Techniques / Sentence Forms</p>	<p>Level</p> <p>Skills Descriptors</p> <p>(NB: The content descriptors are not model answers, nor are they exhaustive. They are an indication of the level of comment, explanation or analysis typical for each level)</p>
<p>Level 4</p> <p>Perceive, language</p> <p>Shows detailed and perceptive understanding of</p> <ul style="list-style-type: none"> Analyse the effects of the writer's choices of language Selects a judicious range of quotations Uses a range of subject terminology appropriately 	<p>10-12 marks</p> <p>detailed</p> <p>Perceive,</p> <p>language</p> <p>Shows detailed and perceptive understanding of</p> <p>Henry uses direct address to his father which suggests familiarity, “you will not let ...”, “you will let me come home” and shows how his future is in the hands of his father, but this is also contrasted with a much more distant and formal mode of address, “my dear Father”. This noun phrase is repeated in a number of places as an emotional tool to try and reinforce that his father is ‘dear’ to him – though the distance and time lapse of them being together suggests to the reader this may not be so – and is a deliberate choice by Henry to appeal to his father.</p>

attitude or idea	methods & quotations	analysis
<p>Source A</p>	<p>remorselessly take the mickey out of you" "I do as I'm told" "too busy killing things" "my grades lined up like a line of Pac-Men doing a Conga"</p>	<p>relaxed attitude to disrespect - not offended/threatened sounds like he is the child, son the father/teacher mocks son's hobbies - but does not try to stop him from his fun ridicules his own failures compared to his son ("C" grades)</p>
<p>Source B</p>	<p>vs.</p> <p>far more serious attitude</p> <p>formal verbs: "induced... request... endeavour" adverbs of secrecy: "confidentially... privately" references to son as "boys"</p>	<p>implies importance of education and formal politeness suggests he is working against the school not with it distance from his son as a parent - distrustful</p>

	attitude or idea	methods & quotations	analysis
Source A	trusts son and has jokey relationship		
Source B	VS. seems to have distrustful attitude		

Paper 2 Question 4 Example Answer

Source A's Jay Raynor tends to see the funny side of parenting and education in Source A. He tells us that children "remorselessly take the mickey out of you", the adverb "remorselessly" used in a jokey manner to indicate that it is all in good humour. When he tells us that "I do as I'm told" the verb "told" implies he is happy to take the role of a learner with his children, admitting his own failings. This attitude can also be seen in his simile "my grades lined up like a line of Pac-Men doing a Conga". This suggests he got C grades and is content for his high-achieving son to know this—as well as perhaps implying that he could have got higher grades if he had not wasted "long nights of carefully planned idleness" playing video games in his youth in the 1980s (linking to the reference to the Conga-dancing Pac-Men). He is able to mock his son's time-wasting on video games, saying he is "too busy killing things" — however, he is not particularly critical of this, suggesting that he is relaxed about what his son does in his spare time.

This completely contrasts with William Heritage's attitudes in Source B, where he takes a far more serious approach to parenting. In his letter, the verbs show a formal approach — "induced... request... endeavour" — which reflect his polite approach but also suggest that he views education as no laughing matter. Similarly to Source A, adverbs indicate attitudes; however, in B, adverbs of secrecy such as "confidentially... privately..." imply that Heritage views the school as some kind of enemy against whom he must behave stealthily. When referring to his sons' complaints, he says that generally "Boys will sometimes complain without clause." The way he uses the general noun "boys" at first rather than mentioning his own boys' names implies a rather strict, impersonal approach to parenting which is different from Raynor's personal references to "Eddie" all the way through.

Another difference in attitude in parenting is in the amount of trust they show to their children. Raynor trusts his son that the approach to a difficult question is "to draw a sad face" - which makes him sound a little childish. He is also happy to let his son "return to his room" where he kills things online "while talking on Skype to his friend". Raynor does not challenge any of this, suggesting his trusts that his son will complete his homework eventually. The possessive pronoun "his" demonstrates a respect for privacy further accentuated as he "knock[s] on his bedroom door" before entering. The potentially worrying dynamic verb "kills" is used humorously, conveying a sense of trust that his son knows the boundaries between such games and reality.

Heritage is very different: he says he will be "guided" by what the family friend advises rather than by Henry's "complaining of the treatment he receives" - suggesting his attitude is that children cannot fully be trusted. Heritage's issues are not so much with the brutal treatment as with the lowering of educational standards: he complains about "several words wrong spelt" as being his criticism of "the system of education", not the unhappiness of the boys. Abstract nouns such as "system... injunction... treatment" imply a desire to see his son controlled rather than trusted. Interestingly, Raynor does also employ abstract nouns to show he cares about standards: although he is keen to show "solidarity" with his son, his more relaxed attitude to his son's education is partly based upon his score ("80%" is "a low score for him") Thus, despite all of the distractions of computer games, Source A can use the adjective phrase "irritatingly good" to praise the son in a jokey manner whereas in Source B the other son is praised with the more submissive adjective "meek".

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
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Section A: Reading

PRISONS

Answer **all** questions in this section

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

(You also have 15 minutes reading time—so 60 minutes for Section A in total.)

0 1

Read again **source A**, from lines 1 to 12.

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 There are no rules about what prisoners can take into gaol.
- B Bathrooms products were not allowed to be taken into the prison.
- C Clothing taken into the gaol is limited.
- D The writer was asked to undress to check for hidden toiletries.
- E The writer bought a welcome bag and smoker's bag.
- F The writer appreciated taking in gifts from home.
- G The writer felt that her arrival was efficient and compassionate.
- H Many women become violent once locked behind bars.

[4 marks]

0 2

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 staff in the 19th century and the staff in the modern prison.

[8 marks]

0 3

You now need to refer **only** to **source B**, 19th century article by an anonymous male prisoner describing his first day in Newgate Gaol.

How does the writer use language to try to present the unpleasantness of 19th century gaol?

[12 marks]

0 4

For this question, you need to refer to the **whole of source A** together with **source B**, the 19th century article describing a first day in Newgate Gaol.

Compare how the two writers convey their different attitudes to the prison experience.

In your answer, you should:

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

[16 marks]

Source A:

21st century diary from a modern female prisoner at Holloway Prison.

MONDAY 11 MARCH

Many people think that prison must be a terrifying place with lots of violent women locked behind bars. It isn't. My arrival at Holloway was smooth, humane and expertly carried out, involving quick fingerprinting and the BOSS chair (Body Orifice Security Scanner), essentially a metal detector. There was no strip search but there are rules. It was clear I had brought in far too many clothes. I was allowed to keep just 12 tops (shirts, T-shirts and jumpers) and six bottoms (trousers, tracksuit bottoms and pyjamas). No toiletries were allowed but I was given an emergency bag with prison issue and I bought a 'welcome' bag for £2.99, which would be subtracted from the cash I brought in with me. It contained a bottle of orange squash, biscuits, a bar of milk chocolate, deodorant, toothbrush and toothpaste, a comb and some tea bags and sugar. I had the choice of that or a smoker's bag. But I could take in my books, all 18 of them and many given to me by my children, as well as my writing pads and a couple of pens.

The welcome group and prison guards helped me and some other new inmates move our personal belongings, which had been transferred into transparent prison plastic bags, to landing A3, the reception landing, which ended up being my home for the next few days. The lovely girl who had secured the food for me told me on the way that she had two more years to do but enjoyed doing the reception work because it kept her out of her cell until quite late in the evening. That night was bitterly cold and I soon realised that the windows in Holloway cells do little to keep the chill out.

At first I was shown a cell with no curtains and my helpers tried to fasten an orange blanket on to the railings, without much success. Fortunately there was another single cell available with curtains, this time near the guards' office, but the TV was not working so there was another quick changeover. Then it was obvious that one thin orange blanket on the bed was not enough. Soon the girls were at my cell door with extra blankets even though that was apparently not normally allowed; within a few minutes I ended up with five and had to turn down the offer of a sixth.

And then extra fruit and sandwiches that the girls must have had in their own cells started arriving, and shampoo for the shower and extra toilet roll for the loo in my cell. I couldn't believe the kindness of them all.

Many have commented about the solidarity in women's prisons — yes, there is bitching and some bullying but there is also a lot more demonstrable empathy among the women prisoners than in a men's prison. They say that when that first lock-up happens and you are left alone in your room, reality finally takes its toll; when they finally lie in bed most new prisoners turn their heads towards the wall and start crying. I watched the coverage of my case on TV and fell promptly asleep.

THURSDAY 14 MARCH

In the morning, a female guard from a different floor told me that there had been discussion for me to move to D0, the enhanced wing on the ground floor. I told her I was happy to stay where I was for the time being. Frankly, I had already become friendly with the girls on my landing and had no wish to move.

And I had learned quite a lot of things from them - for example, how to put a pin on the latch door and pull it shut, or almost shut, from the inside if someone had left the hatch open and the lights on in the corridor through the night. This also cut out noise. Strangely, it gave you a feeling of being in control, which was welcome.

At the same time the girls showed me what to do if an overzealous guard had locked the latch door and there was no one there to unlock it - the back of the plastic spoon worked very well as a key.

45 A morning spent outside my cell, given the horror stories of very long lock-ups endured by many prisoners, was a relief. I went to see the lovely nurse, and an instant friendship developed. She filled in my personal medical history details, checked my blood pressure (which had gone down sharply after a couple of nights in Holloway) and suggested I should have a hepatitis B injection.

I at first refused as I don't much like needles but she explained it was for my protection in case an inmate were to bite me.

50 There are a lot of drug addicts in prison who may be carrying the virus from infected needles. After her explanation, I did not hesitate for an instant. My children came that Thursday afternoon for an hour. It was a tightly supervised setting, but it was brilliant. We had to sit opposite each other after we kissed and I reassured them that I was OK.

55 There were strict rules about moving around so we had to stay in our seats except when they got me a much-needed cup of coffee. I wasn't allowed to do it myself.

It was the first I'd had since I went into Holloway, so quite a treat for a coffee addict.

Source B:

19th century article by an anonymous male prisoner describing his first day in Newgate Gaol.

5 Strong and stony as the prison seems to passers by, it looks much stonier and stronger to the men who enter it. The multiplicity of heavy walls, of iron gates and doorways; of huge locks, of bolts, spikes and bars of every imaginable shape and size, make of the place a very nightmare dungeon. I followed the gruff under-warden, through some dark and chilly vaulted passages, now turning to the right, now to the left. We crossed a large hall, in the centre of which is a glass room for the use of prisoners when they are giving instructions to their lawyers [...]. Still following, I was led into another large recess or chamber, on one side of which was a huge boiler with a furnace glowing under it, and on another side a large stone bath. On the third wall there were a couple of round towels on a roller, with a wooden bench beneath them.

10 "Stop," cried the warden, "take your clothes off." I hesitated. "Take off your clothes, do you hear?" My clothes were soon laid on the bench, and a hot bath filled, and I went in. The officer had then his opportunity of taking up my garments one by one, searching their pockets and their linings, feeling them about and holding them against the light. My boots appeared to be especially suspicious. After he had put his hands into them, he thumped them violently on the stone floor; but there rolled nothing out. Having bathed, I was led down another passage, at the end of which were two gratings of iron bars, closely woven over with wire-work, distant about two feet from each other. Unlocking both he pushed me through, and started me up two or three steps into a square courtyard, where there was a man walking to and fro very violently. After shouting "One in!" he locked the two gratings, and retreated rapidly in the direction of his dinner. Another warden with a bunch of keys came from a gloomy building that formed one side of the court. "Go up," he said to the pedestrian; who disappeared up a staircase instantly.

25 "Where are you from?" the jailor asked me, and "What are you here for?" Being replied to on these points, he said shortly, "Come this way." He led up the dark stone staircase to a corridor with cells on one side, having iron doors to them a foot or more in thickness. One of those cells was to be mine. Venturing as I went in to ask "Whether I might be allowed to walk in the yard when I pleased?" he answered sharply, "You'll just please to walk where and when you're told." He slammed the door, bolted it, locked, and padlocked it. The cell was about eight feet by four, lighted by a loophole above eye-level. It contained, besides an iron bedstead with a straw mattress and two coarse rugs upon it, an uncomfortable stool and a slanting reading-desk fastened to the wall, on which were a Bible, a prayer-book, and hymn-book. Alone for the first time since my apprehension, I stretched myself upon the bed; and, with my hands over my eyes endeavoured to collect my thoughts.

35 I was soon aroused by the undoing of bolts and bars below, while a stentorian* voice shouted from the yard, "All — down!" I heard the cell doors being opened in the corridor; and, in due turn mine was flung open, and the jailor looked in. The impression my body had left upon the rugs enraged him dreadfully. "What," he cried, almost in a scream, "you've been a lying on that 'ere bed, have you! You just let me catch you on it again till night, that's all!" "Oh," I said soothingly, "I didn't know. Now that I do know, I will not lie down again." "If I find you on it again I'll have you up before the governor or stop your supper. That's all. Go down."

*stentorian - loud, powerful, booming (describing a voice)

Question 2: Differences and Implications

0 2 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 staff in the 19th century and the staff in the modern prison.

[8 marks]

evidence-based differences and clever implications

difference?	A	B



- Spend at least a sentence offering a detailed sense of the differences/ similarities. ie Don't just say "one is big, one is small" or something equally superficial.
- Focus upon what quotations suggest — don't analyse the language technically.
- As often as you can, make links between the two texts:
whereas.... unlike... conversely.... on the other hand...
- Many of the marks come from your ability to infer the implications — so don't waste time stating the obvious or superficial. Develop layers of possible suggested meanings: *it might equally suggest... an additional implication could be...*

Question 3: Language Analysis

0 3 You now need to refer **only** to **source B**, 19th century article by an anonymous male prisoner describing his first day in Newgate Gaol.

How does the writer use language to try to present the unpleasantness of 19th century gaol?

[12 marks]

language techniques and layers of effects/connotations/patterns

technique	“details”



- Never ever offer a lengthy quotation without picking out details within it for close analysis. Always aim to say a lot about a little (ie offer layers of ideas on specific word choices etc.).
- Take every opportunity to be technical—and be as specific as possible about how this technique helps. ie **Lexical choice** *isn't as good as* **verb** *which isn't as good as* **stative verb** *which could be even better as* **emotively laden stative verb employed to amplify feelings of guilt.**
- Look for patterns — ie links and/or contrasts. These nearly always allow you to say more sophisticated things.
- Make sure points are anchored to an overview: what did the question ask and what is the purpose of the piece?

Question 4: Comparing Attitudes & Methods

0 4 For this question, you need to refer to the **whole of source A** together with **source B**, the 19th century article describing a first day in Newgate Gaol.

Compare how the two writers convey their different attitudes to the prison experience.

In your answer, you should:

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























































[16 marks]

attitudes	“details” & techniques	attitudes	“details” & techniques	attitudes	“details” & techniques
A		A		A	
B		B		B	



- Spend at least a sentence offering a detailed sense of the attitudes/feelings. ie Don't just say "Source A is positive" or something equally superficial.
- Use vocabulary which is precise about the attitude/feeling; "negative" could mean *indignant, imploring, disapproving, remorseful* etc.
- As often as you can, make links between the two texts: *whereas.... unlike... conversely.... on the other hand...*
- Many of the marks come from your ability to analyse the methods, so make sure you show off your close analysis skills and technical terms.
- You get marks for comparing/contrasting their attitudes—but also their methods. Do they use the same technique to express different attitudes?

English Language Paper 2 Reading Self-Evaluation

Q1		score: /4
Q2	<p>clear comparisons using the key word in the question   </p> <p>quotations to support each comparison   </p> <p>each quotation is squeezed for implications   </p> <p>implications avoid repetition or stating the obvious   </p> <p>some quotations squeezed for multiple implications   </p>	score: /8
Q3	<p>clear what the purpose of language choices are   </p> <p>basic technical vocabulary in place   </p> <p>more sophisticated technical vocabulary in place   </p> <p>implications and effects of details explored   </p> <p>longer response than for question 2   </p> <p>multiple interpretations of the same detail plus links   </p>	score: /12
Q4	<p>useful summary of text type/author and likely bias   </p> <p>clear comparison of attitudes/perspectives in each text   </p> <p>methods explored for Source A, using technical details   </p> <p>methods explored for Source B, using technical details   </p> <p>brief explanation of reason for differing attitudes   </p> <p>longer response than for question 3   </p> <p>multiple interpretations of the same detail plus links   </p>	score: /16

TOTAL	/40
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