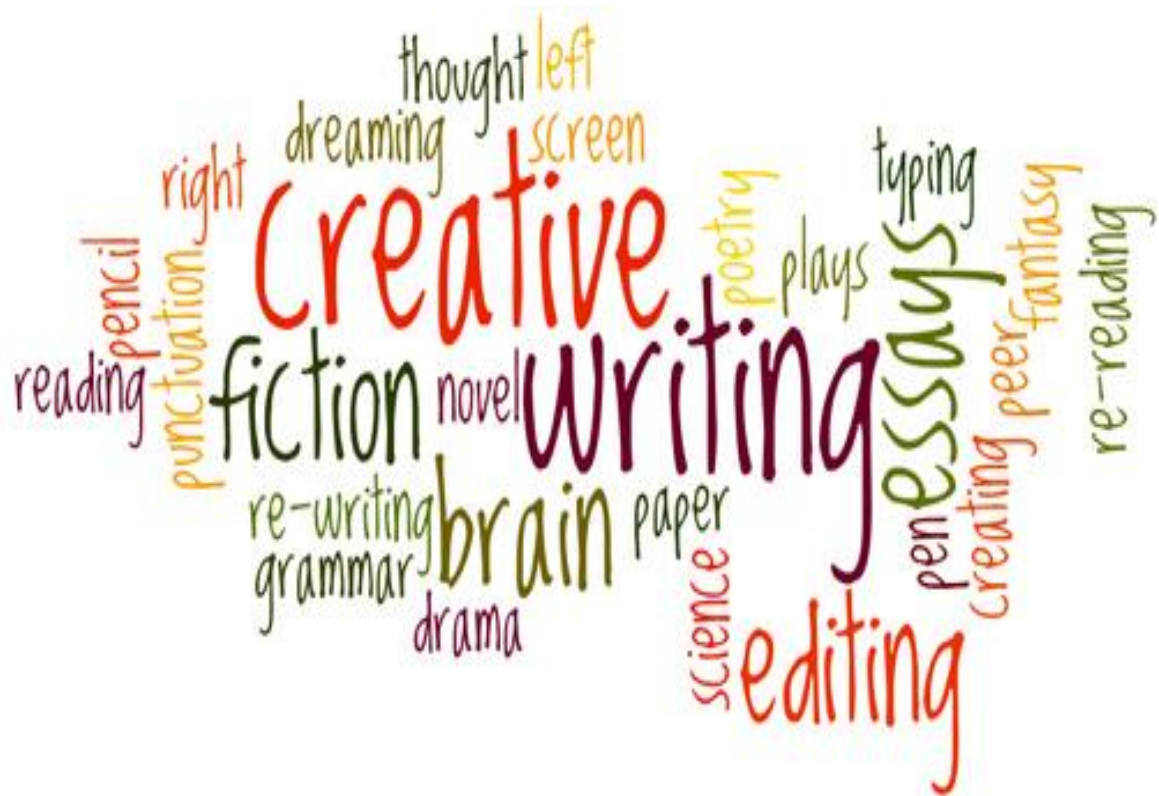


Year 11 Curriculum Area – English Language (Paper 1)

What concepts will we be covering this half term?	<p>Big Question: How do writers engage readers in creative texts? How can we engage readers in our own creative texts?</p> <p>Academic Words: fictional, literary protagonist, antagonist, analysis, critical, structural, evaluation, interpretation, extent, narrative perspective</p>
What resources can you use to support your learning?	<p>All resources needed for the 5 tasks are attached below via hyperlink. You can find additional resources to supplement your studies here:</p> <ul style="list-style-type: none"> • https://www.youtube.com/user/mrbruff • https://senecalearning.com/en-GB/ • https://www.bbc.co.uk/bitesize/topics/zgq3dmn • https://www.thenational.academy/
Tasks to complete so we can assess your understanding/ Key Performance Indicator tasks	<p>T:\All Staff\1- Covid 19\Website - Home learning April-June\English\Y11\English-Language-Paper-1-Revision-Booklet.pdf</p> <p>This term in English lessons you will be revising all components of both GCSE English Language and Literature. To aid this revision I have attached a revision guide for your English Language Paper 1 assessment. It includes sample questions, guidance and also sample responses so that you can see what to include and how to move up bands in your own responses.</p> <p>Please work through the tasks in the booklet and check your work against the sample responses and guidance to help prepare for this paper whilst you are at home.</p>
What can you do if you need help/ support?	<p>Please email your class teacher if you need any assistance via SMHK or email keyre@netherthorpe.derbyshire.sch.uk.</p>

Year 11 Curriculum Area – English Language (Paper 2)

<p>What concepts will we be covering this half term?</p>	<p>Big Question: How do writers present their viewpoints and perspectives on important issues? How can we express our own viewpoints and perspectives on issues that affect the way we think and live our lives?</p> <p>Academic Words: Section A: autobiographical, summary, synthesise, explanation, analysis, influence, subject terminology, perspectives, bias, Section B: argue, persuade, viewpoint, subjective, objective, register, clarity, coherence, organisation.</p>
<p>What resources can you use to support your learning?</p>	<p>All resources needed for the 5 tasks are attached below via hyperlink. You can find additional resources to supplement your studies here:</p> <ul style="list-style-type: none"> • https://www.youtube.com/user/mrbruff • https://senecalearning.com/en-GB/ • https://www.bbc.co.uk/bitesize/examspecs/zcbchv4 • https://www.thenational.academy/
<p>Tasks to complete so we can assess your understanding/ Key Performance Indicator tasks</p>	<p>T:\All Staff\1- Covid 19\Website - Home learning April-June\English\Y11\English-Language-Paper-2-Revision-Booklet.pdf</p> <p>This term in English lessons you will be revising all components of both GCSE English Language and Literature. To aid this revision I have attached a revision guide for your English Language Paper 2 assessment. It includes sample questions, guidance and also sample responses so that you can see what to include and how to move up bands in your own responses.</p> <p>Please work through the tasks in the booklet and check your work against the sample responses and guidance to help prepare for this paper whilst you are at home.</p>
<p>What can you do if you need help/ support?</p>	<p>Please email your class teacher if you need any assistance via SMHK or email keyre@netherthorpe.derbyshire.sch.uk.</p>



GCSE English Language Paper 1 Revision



Paper 1 – 4th June 2019

Section A:

Question 1: List four things (**4 marks**)

Question 2: Language analysis (**8 marks**)

Question 3: Identify structural features (**8 marks**)

Question 4: To what extent do you agree...? *You will be given a statement* (**20 marks**)

Section B:

Creative Writing

EITHER

Write a description suggested by a picture

OR

Write a story or opening to a story (**40 marks**)

Timings:

Reading the source – 5-10 minutes

Question 1 – 5 minutes

Question 2 – 10 minutes

Question 3 – 10 minutes

Question 4 – 20 minutes

Question 5 – 5-10 minutes planning

35 minutes writing

5 minutes checking and editing



Source A

This extract is from a novel by Margaret Atwood, first published at the beginning of the 21st Century. In this section, a character closely examines a photograph that was taken many years before.

The Blind Assassin

She has a single photograph of him. She tucked it into a brown envelope on which she'd written clippings, and hid the envelope between the pages of *Perennials* for the Rock Garden, where no one else would ever look.

She's preserved this photo carefully, because it's almost all she has left of him. It's black and white, taken by one of those boxy, cumbersome flash cameras from before the war, with their accordion-pleat nozzles and their well-made leather cases that looked like muzzles, with straps and intricate buckles. The photo is of the two of them together, her and this man, on a picnic. Picnic is written on the back, in pencil - not his name or hers, just picnic. She knows the names, she doesn't need to write them down.

They're sitting under a tree; it might have been an apple tree; she didn't notice the tree much at the time. She's wearing a white blouse with the sleeves rolled to the elbow and a wide skirt tucked around her knees. There must have been a breeze, because of the way the shirt is blowing up against her; or perhaps it wasn't blowing, perhaps it was clinging; perhaps it was hot. It was hot. Holding her hand over the picture, she can still feel the heat coming up from it, like the heat from a sun-warmed stone at midnight.

The man is wearing a light-coloured hat, angled down on his head and partially shading his face. His face appears to be more darkly tanned than hers. She's turned half towards him, and smiling, in a way she can't remember smiling at anyone since. She seems very young in the picture, too young, though she hadn't considered herself too young at the time. He's smiling too - the whiteness of his teeth shows up like a scratched match flaring - but he's holding up his hand, as if to fend her off in play, or else to protect himself from the camera, from the person who must be there, taking the picture; or else to protect himself from those in the future who might be looking at him, who might be looking at him through this square, lighted window of glazed paper. As if to protect himself from her. As if to protect her. In his outstretched, protecting hand there's the stub end of a cigarette.

She retrieves the brown envelope when she's alone, and slides the photo out from among the newspaper clippings. She lies it flat on the table and stares down into it, as if she's peering into a well or pool - searching beyond her own reflection for something else, something she must have dropped or lost, out of reach but still visible, shimmering like a jewel on sand. She examines every detail. His fingers bleached by the flash or the sun's glare; the folds of their clothing; the leaves of the tree, and the small round shapes hanging there - were they apples, after all? The coarse grass in the foreground. The grass was yellow then because the weather had been dry.

Over to one side - you wouldn't see it at first - there's a hand, cut by the margin, scissored off at the wrist, resting on the grass as if discarded. Left to its own devices.

The trace of brown cloud in the brilliant sky, like ice cream smudged on chrome. His smoke-stained fingers. The distant glint of water. All drowned now.

Drowned, but shining.

Question 1: Read again this part of the source, lines 1 to 9.

List **four** things from this part of the text about the photograph.

[4 marks]

1. _____
2. _____
3. _____
4. _____

CHECK!

It is a relatively straightforward question. It is asking you to identify four distinct things about the photograph.

Check your answers against the following list and decide how many you identified correctly:

- It is the only one she has of him
- It was hidden in an envelope between the pages of *Perennials for the Rock Garden*, where no one else would ever look.
- It had been carefully preserved.
- It was black and white.
- It was taken by one of those boxy, cumbersome flash cameras.
- It was taken from before the war.
- It was of the two of them together on a picnic.
- *Picnic* is written on the back, in pencil.

Question 2: Look in detail at this extract from lines **16 to 24** of the source.

The man is wearing a light-coloured hat, angled down on his head and partially shading his face. His face appears to be more darkly tanned than hers. She's turned half towards him, and smiling, in a way she can't remember smiling at anyone since. She seems very young in the picture, too young, though she hadn't considered herself too young at the time. He's smiling too - the whiteness of his teeth shows up like a scratched match flaring – but he's holding up his hand, as if to fend her off in play, or else to protect himself from the camera, from the person who must be there, taking the picture; or else to protect himself from those in the future who might be looking at him, who might be looking at him through this square, lighted window of glazed paper. As if to protect himself from her. As if to protect her. In his outstretched, protecting hand there's the stub end of a cigarette.

How does the writer use language here to describe the photograph?

You could include the writer's choice of:

- Words and phrases
- Language features and techniques
- Sentence forms

[8 marks]

CHECK!

This question tests your skill in examining and commenting on the writer's use of language – her phrases, language features, language techniques and sentence forms (AO2)

You should:

- Show you understand the writer's use of language
- Examine and analyse the effects of the writer's language choices
- Select and use relevant quotations
- Use appropriate subject terminology to discuss language use. You might, for example, comment on the writer's use of adjectives or similes.

SAMPLE RESPONSE!

The writer uses a range of techniques to describe the photograph. She uses the simile 'like a scratched match flaring' to describe the man's smile. The verb 'flaring' makes it seem sudden and has connotations of danger. She repeats the adjective 'young' three times in one sentence to describe the woman and emphasises this even more by saying twice that she is 'too' young. This makes it seem as though she shouldn't have been there with this man because she wasn't old enough. She also uses repetition later in the paragraph when she repeats the word 'protect' in the sentences: 'As if to protect himself from her. As if to protect her' These two sentences are structures in very similar ways but they have a different meaning and the short words 'as if' at the start of each sentence make the reader realise that she doesn't know why the man was holding up his hand and it maybe shows that she wasn't very sure about him.

The writer also uses an effective metaphor near the end. She calls the photograph a 'a square lighted window'. The transparency of the metaphor gives a sense to the reader of looking through a window into the world of this man and woman.

Question 3: You now need to think about the **whole** of the source.

This text is from the early part of a novel.

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

You could write about:

- What the writer focuses your attention on at the beginning
- How and why the writer changes this focus as the source develops
- Any other structural features that interest you

[8 marks]

CHECK!

You should:

- Show you understand features of structure
- Examine and analyse the effects of the writer's choice of structural features
- Select and use relevant examples
- Use appropriate subject terminology to discuss structure

Structural features can be:

- At a whole text level – for example beginnings, endings and shifts in focus
- At a paragraph level – for example topic changes, single-sentence paragraphs
- At a sentence level – for example sentence lengths
- Write at least 3 paragraphs

SAMPLE RESPONSE

The writer begins with a simple sentence 'She has a single photograph of him'. This opening establishes a sense of the photograph being of significance. The importance of the photograph is reinforced when she hides it away later on in the opening paragraph 'where no one else would ever look'. This creates mystery and whets the reader's appetite as they are intrigued to find out more. The third paragraph zooms into actual details of the photograph 'the tree...white blouse...wide skirt'. This creates a flashback to an earlier point in the narrator's life and suggests to the reader that she is delving into her past. It seems to be a happy time in her life because she seems not to notice much around her aside from the photograph being taken. Furthermore, the 'heat' coming up from the photograph perhaps suggests warm and happier times. The use of questions and shifting from the past to the present is suggestive of the present narrator searching deep into her past and trying to piece together key events. There is a sense of nostalgia as she questions things 'were they apples?'. There is a darker tone towards the end of the extract with the description of a hand 'scissored off at the wrist' suggesting that in hindsight the speaker sees things in a different light. This is ominous and leaves the reader wondering what has happened. The very last sentence is on its own "Drowned, but shining" suggesting something ominous had occurred after.

Question 4: Focus on **lines 25 to the end**.

‘The writer successfully creates an air of mystery around the photograph’.

To what extent do you agree with this statement?

- Examine how the writer creates an air of mystery around the photograph
- Evaluate the extent to which the writer is successful in doing this
- Support your opinions and judgements with quotations from the text

[20 marks]

CHECK!

You should:

- Clearly evaluate the text
- Offer examples from the text to explain your views
- Explain the effect of writer’s choices
- Select relevant quotations to support your views
- Write 5-6 paragraphs.

SAMPLE RESPONSE:

The writer creates an air of mystery around the photograph from the start when she ‘slides the photograph out from among the newspaper clippings’. The use of the verb ‘slide’ shows how it has been hidden away and she has to look at it secretly. She stares at it as if ‘searching for something else’ which makes it sound mysterious and intriguing to the reader. She then says how looking at it is like looking into a ‘well or pool’. The use of simile suggests she is delving into the past in search of something. This suggests that the photograph as well as being a secret in itself, also holds further secrets that can’t be seen on first examination. The woman then examines the photograph in ‘every detail’ and notices things that haven’t been mentioned before like the ‘folds of their clothing’. As the narrator scrutinises the picture so closely, the reader expects her to find something and solve the mystery of the photograph but she never does. The mention of a hand that is ‘scissored’ off sounds ominous and unsettling. The sharp verb ‘scissored’ sounds bizarre and out of place in the context of the photograph as though somebody has deliberately cut it. This is strange and creates a sense of mystery and enigma for the reader.

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.

Question 5: You are going to enter a creative writing competition.

Your entry will be judged by a panel of professional writers.

Either:

Write a story in which a photograph plays a significant part.

OR:

Write a description suggested by this photograph:



(24 marks for content and organisation)

16 marks for technical accuracy)

CHECK!

- Use language techniques such as similes and metaphors
- Use lots of punctuation
- Use a range of sentence structures
- Use interesting vocabulary
- Open your sentences in different ways e.g. words ending in –ly or –ed
- Vary your paragraph lengths

Sample opening for first question:

The photograph took pride of place on the mantelpiece. I had often caressed the glossy paper with a feather duster – often to infuriate him. I gingerly fingered the edges of the curling paper; I had meant to get it framed. I sighed. Staring solidly at it for longer than a few seconds brought fragments of old memories flooding back like some shadow of a person greeting their long lost lover.

The first memory began to materialise before my eyes...

I remembered how it had been a cold, rainy night. The rain had pattered dismally against the window forming tears that poured down like the tears of one who is deeply grieving. Was it then? No, it was some time later when I had been lost in a muddle of thoughts that I heard it. A soft knocking. Almost inaudible. I had definitely heard it though and wondered momentarily whether it had been the distant rumble of thunder. Then it came again. This time louder. Persistent. I had gone to open it and a stream of sunlight had flooded the room...

Sample opening for second question:

I am invisible to them. Yet I watch them nearly every day. There are usually hordes of them, but today this number has been diminished significantly to only four. I watch. Staring transfixed, I wonder how they retain such exuberance. They are dishevelled and ragged; some are clearly malnourished. The debris and filthy rubble is their playground. The air is silent aside from their laughter. It is not always like this...

Occasionally, a sudden blast. And then a horrifying scream piercing the air. Today, I take consolation in their carefree laughter...

PRACTISE!

Source A

This extract is from the beginning of a novel by Ian McEwan, it was first published in 1997.

In this section, the narrator, Gadd and other men are trying to stop a hot air balloon from flying off. Inside the basket is a terrified boy.

Enduring Love

1.A mighty fist of wind socked the balloon in two rapid blows, one-two, the second more vicious than the first. It jerked Gadd right out of the basket on to the ground, and with Gadd's considerable weight removed from the equation, it lifted the balloon five feet or so, straight into the air. The rope ran through my grip, scorching my palms, but I managed to keep hold, with two feet of line spare. The others kept hold too. The basket was right above our heads now, and we stood with arms upraised like Sunday bell ringers. Into our amazed silence, before the shouting could resume, the second punch came and knocked the balloon up and westwards. Suddenly we were treading the air with all our weight in the grip of our fists.

Those one or two ungrounded seconds occupy as much space in memory as might a long journey up an uncharted river. My first impulse was to hang on in order to keep the balloon weighted down. The child was incapable, and was about to be borne away. Two miles to the left were high-voltage power lines. A child alone and needing help. It was my duty to hang on, 13.and I thought we would all do the same.

Almost simultaneous with the desire to stay on the rope and save the boy came other thoughts of self-preservation and fear. We were rising, and the ground was dropping away as the balloon was pushed westwards. I knew I had to get my legs and feet locked round the rope. But the end of the line barely reached below my waist and my grip was slipping. My legs flailed in the empty air. Every fraction of a second that passed increased the drop, and the point must come when to let go would be impossible or fatal. Then, someone did let go. Immediately, the 20.balloon and its hangers on lurched upwards another several feet.

Because letting go was in our nature too. Selfishness is also written on our hearts. Mostly, we are good when it makes sense. A good society is one that makes sense of being good. Suddenly, hanging there below the basket, we were a bad society, we were disintegrating. Suddenly the sensible choice was to look out for yourself. The child was not my child, and I was not going to die for it. Then I glimpsed another body fall away and I felt the balloon lurch upwards. The matter was settled. Altruism had no place. Being good made no sense. I let go and fell, I reckon, about twelve feet. I landed heavily on my side, I got away with a bruised thigh. Around me – 28.before or after, I'm not so sure - bodies were thumping to the ground.

By the time I got to my feet the balloon was fifty yards away, and one man was still dangling by his rope. When I stood up and saw him, he was one hundred feet, and rising, just where the ground itself was falling. He wasn't struggling, he wasn't kicking or trying to claw his way up. He hung perfectly still along the line of his rope, all his energies concentrated in his weakening grip. He was already a tiny figure almost black against the sky and as the balloon and its basket 34.lifted away and westwards, the smaller he became and the more terrible it was.

40.Our silence was a kind of acceptance, a death warrant. Or it was horrified shame. He had been on the rope so long that I began to think he might stay there until the balloon drifted down. But even as I had that hope we saw him slip down right to the end of the rope. And still he hung there. For two seconds, three, four. And then he let go and ruthless gravity

played its part. And from somewhere a thin squawk cut through the stilled air. He fell as he had hung, a stiff little black stick. I've never seen such a terrible thing as that falling man.

Question 1. Read again the first part of the source, lines **1 – 8**.

List **four** details from this part of the text about the wind:

[4 Marks]

A. _____

B. _____

C. _____

D. _____

Question 2: Look in detail at this extract from lines **9 - 20** of the source:

Those one or two ungrounded seconds occupy as much space in memory as might a long journey up an uncharted river. My first impulse was to hang on in order to keep the balloon weighted down. The child was incapable, and was about to be borne away. Two miles to the left were high-voltage power lines. A child alone and needing help. It was my duty to hang on, and I thought we would all do the same.

Almost simultaneous with the desire to stay on the rope and save the boy came other thoughts of self-preservation and fear. We were rising, and the ground was dropping away as the balloon was pushed westwards. I knew I had to get my legs and feet locked round the rope. But the end of the line barely reached below my waist and my grip was slipping. My legs flailed in the empty air. Every fraction of a second that passed increased the drop, and the point must come when to let go would be impossible or fatal. Then, someone did let go. Immediately, the balloon and its hangers on lurched upwards another several feet.

How does the writer use language here to describe the thoughts of the narrator?

You could include the writer's choice of:

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

[8 marks]

This image shows a full page of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

3. You now need to think about the **whole** of the **source**.

This text is from the beginning of a novel.

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

You could write about:

- what the writer does to create an atmosphere at the beginning
- how and why the writer changes the focus as the extract develops
- any other structural features that interest you.

[8 marks]

[illegible]

4. Focus this part of your answer on the second half of the source, **from line 21 to the end**.

A student, having read this section of the text said: “The writer vividly conveys the horror of the situation. It is as if you are there with the narrator.”

To what extent do you agree?

In your response, you should:

- write about your own impressions of what the narrator witnesses
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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.

Question 5: You are going to enter a creative writing competition.

Your entry will be judged by a panel of professional writers.

Either:

Write a story in which a hot air balloon plays a significant part.

OR:

Write a description suggested by this photograph:



(24 marks for content and organisation

16 marks for technical accuracy)



GCSE English Language

Paper 2 Revision Booklet



Please write clearly in block capitals.

Centre number

Candidate number

Surname

Forename(s)

Candidate signature

GCSE ENGLISH LANGUAGE

Paper 2 Writers' viewpoints and perspectives

Monday 12 June 2017 Morning Time allowed: 1 hour and 45 minutes

Materials

For this paper you must have:

- Source A and Source B – which are provided as a separate insert.

Instructions

- Answer all questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must not use a dictionary.

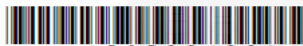
Information

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

Advice

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

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
TOTAL	



IB/M/Jun17/EE

8700/2

This exam paper is worth half of your English language grade.

This paper will be based on two non-fiction texts. The non-fiction texts will include writing from the 19th century and 20th or 21st century text.

The non-fiction may be in the format of a letter, an article, a blog, an extract of travel writing or from an autobiography. The non-fiction you read will display attitudes and opinions.

You will answer 4 questions on these two extracts based around:

- Your ability to understand different attitudes, beliefs and opinions
- Your ability to compare different attitudes
- Your ability to synthesise the important ideas and infer meaning
- Your ability to analyse language
- Your ability to compare how different writer's affect their readers

You will also write a non-fiction piece in which you will explain, argue or persuade an audience of your point of view.

In this booklet you will find:

- Outline of the questions you will be asked
- Two example exam papers
- Advice on how to tackle the questions
- Revision tasks and techniques

Name: _____

English teacher: _____

How to use this booklet

1. Read the sources and example questions on the theme of ghosts. Have a go at each of the questions in timed conditions. Read the top tips to remind you what to include.
2. Now look at the example answers for each question and compare your own answer. Is yours of the same standard? If not, what do you need to do to improve it?
3. Work through the activities for Q3 on analysing language and Q5 on practising sentence types.
4. Have a go at the practice paper on the theme of rail disasters. Before you start, check back over the top tips so that you know what to include for each question. Complete the questions in timed conditions so that you are practising properly for the exam.
5. Condense the key things to remember for each question onto flashcards and learn what you need to include. Test yourself and/or ask a family member or friend to test you.

Preparing for the exam

The exam will last for 1 hour and 45 minutes.

You need to be **organised** and **well-practised** to make the most of the time.

Part of this is knowing when to move on to a new question. You may not finish an answer, but you will get more marks for moving on to a new question than you will for adding to the one you are on.

In the grid below write down the timings that you have agreed with your teacher for each question. You need to **learn these timings** and **practise writing answers in the set time**.

Question	How many marks?	How long should you spend?	How much should you write?	What structure should you use to write your answer? (e.g. SEED)
Read both sources and all the questions, highlighting and annotating				
Question 1 Choose 4 true statements				
Question 2 Summarise the similarities or differences				
Question 3 How does the writer use language?				
Question 4 Compare how the writers convey/present/describe				
Question 5 Write to share an opinion Argue/persuade/explain				

For this paper you need to be familiar with reading a wide variety of texts. One of the best ways to do this is to **read a non-fiction article every day**. The best newspaper websites to look at are:

The Guardian



The Independent

INDEPENDENT

For an alternative view you could look at The Daily Mail



Source A

20th Century non-fiction: a newspaper article called *Ghostbuster shatters the myths about Phantom* in which the writer, Jack Pleasant, interviews a ghost-hunter.

Ghostbuster shatters the myth about phantoms

by Jack Pleasant

1 Ghostly piano music in the middle of the night was terrifying the occupants of an old house, but
ghost hunter Andrew Green soon solved the mystery. His clues were mouse droppings and
rodent teeth marks inside the piano. He was convinced that mice gnawing felt pads attached to
5 the piano wires were causing the 'music' and, of course, he was proved right when a few traps
caught the culprits and their nightly performances ceased.

'As much as 98% of the hundreds of ghost investigations I've carried out have proved to have
non-occult¹ explanations,' said Mr Green as we chatted in his old cottage, appropriately next to
the churchyard at Mountfield in East Sussex. 'Once, four reports from motorists claiming to
10 have seen a ghost at a particular spot turned out to be simply a woman's dress left out on a
clothes line.'

It's that inexplicable two per cent that intrigues him. Like poltergeist² activity. The frighteningly
violent effects of this type of haunting have been experienced by several people, particularly
13 families with adolescent children.

14 The ghost-hunter claims that on one startling occasion, he actually watched a bowl of oranges
rise unaided off a sideboard, as if a clever magician had made his assistant float into the air.
The bowl then shattered into pieces as it plummeted to the ground and oranges bounced all
round the room. In another investigation, he and the family involved saw a heavy clock
mysteriously transport from one end of the mantelpiece to the other and back again. But he is
convinced that such occurrences have nothing to do with the spirits of the dead. He believes
20 they are caused by a type of energy we don't yet understand which is generated by tense
human emotions.

The typical poltergeist situation, he says, is a family who have recently moved house. The
husband and wife are probably worried about having to change jobs and shortage of money
because of the expense of moving. The young children are nervously trying to settle into new
25 schools. It all adds up to a tense, emotional atmosphere – and such peculiar effects as he
witnessed himself.

Not that Mr Green disbelieves in ghosts or that some people see them. It's simply that they are
electro-magnetism, he says, electrical impulses given off by people at times of stress.
Somehow this electrical energy remains in the area and from time to time manifests itself in the
30 form of an image.

Seeming to support his belief that ghosts are not spirits of the dead are his experiences with
'living' ones.

'I've investigated a number of cases where people have seen ghost-like figures of individuals
who were very much alive at the time, though elsewhere,' he says. 'Some people running an
old bakery reported seeing a ghostly shape by the ovens on a number of occasions.
35 Significantly, these sightings had only started after an old man who had worked in the bakery
for many years had retired. When he died some months later, they ceased. I believe that after

his retirement the old man had sat around with his former workplace constantly in his thoughts,
and so strong was his yearning to be back that in some strange way his image was projected
40 there. When he died, the cause of his 'haunting' no longer existed and it stopped.'

He has even been called out to investigate ghostly smells, like the posh London dental surgery
where staff and patients often smelled bacon and eggs. There were no kitchens near enough
to explain it, but again there was an explanation – the surgery had once been, Green
discovered, the kitchen of a big house.

45 'It seems possible,' he says, 'that the hundreds of rashers of bacon and eggs cooked there
years before had impregnated their smell in the chimney.'

As well as the sophisticated equipment he uses for ghost-hunting, such as tape-recorders,
infra-red cameras and thermometers, he usually takes along a ruler and a bag of flour.

'The flour is to detect human footprints if I think a hoax is being carried out,' he says.

Glossary:

occult¹ – supernatural, not scientific

poltergeist² – a type of ghost that causes objects to move

Source B

19th Century literary non-fiction: an extract from a book called *From Matter to Spirit* in which the writer, Sophia Elizabeth de Morgan, published the results of her research into people who could communicate with the spirit world.

- 1 I now offer a trustworthy account, which has come to my own knowledge, of an appearance to someone present at the time of death.

Many years ago, Mrs D——, a person in humble life, but of tried and proved truthfulness, and rather matter of fact, said to me in a conversation about ghosts and ghost-seeing, 'I never saw
5 a ghost, but I have seen a spirit rise.'

'If you tell me what you saw,' I said, 'I will write it as you speak, and will beg you to sign your name.'

This she did, and the present account is copied from her own words as I wrote them, and she put her signature:-

- 10 'When I was sixteen years old, I was nursing a child of seven who had been ill since his birth with disease of the head. He had been for some days expected to die, but was quite sensible. About noon I left him in a little back parlour on the ground floor. His mother and a friend were with him. I was returning from the kitchen to the child, and had just reached the top of the staircase, when I saw, coming from the door of the room, the form of a little child. It did not step
15 on the ground, but immediately went up over the staircase and disappeared from me. The bed on which the sick child had been lying was close to the door of the room, and that door was not more than about a foot from the top of the staircase which I came up. As I entered the room, his mother said, 'He is just gone.' The figure that I saw was a little child, fair and fresh-looking, and perfectly healthy. It looked fatter and younger than the little sick boy, and had a very
20 animated, happy expression. It was like a living child, only so light.'

Compare the above account of a vision by a girl of sixteen with the following narration of an imperfect vision of the same kind, which occurred, later in life, to the same person.

- 'More than twenty years after that, I was sitting up with the mother of a child who had been ill three or four days with fits. It was no more than two years old. The mother had one arm under
25 the child's head. I was on the other side of the bed, lying by the side of the baby, and the fire was burning brightly on the same side of the room as that on which the mother sat. Suddenly I saw the fire darkened by something that seemed to flutter or move backwards and forwards before it. I noticed this to the mother, who was between the bed and the fire; but she did not see it, and declared that the fire was bright. The fits left the child about six o'clock, and it lay
30 perfectly still till it had ceased to breathe about half-past ten. I saw the darkening of the fire for an hour before the child died, and the instant it expired the fire was distinctly visible.'

- The seer of the above was an uneducated woman who could not account for the variation in her two visions, and who had certainly never heard of the different degrees of opening of the spirit sight. To me, therefore, the account of the second vision confirmed the truth of the first.
35 Had she invented both stories, she would most likely have made the second instance appear the most striking and wonderful. But she was not given to invention. I have known this woman for many years and her character for truthfulness is quite above suspicion.

0 1

Read again **Source A** from **lines 1 to 13**.

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

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

[4 marks]

- | | | |
|---|--|--------------------------|
| A | People living in an old house were scared when they heard music at night. | <input type="checkbox"/> |
| B | The only clue to the mystery that Andrew Green found was mouse droppings. | <input type="checkbox"/> |
| C | The cause of the 'music' was mice chewing on the felt pads of the piano. | <input type="checkbox"/> |
| D | The writer is surprised when Andrew Green solved the mystery. | <input type="checkbox"/> |
| E | Most of Andrew Green's ghost investigations are nothing to do with the supernatural. | <input type="checkbox"/> |
| F | Andrew Green lives in an old cottage next to a churchyard. | <input type="checkbox"/> |
| G | Four motorists claimed they saw a ghost and they were correct. | <input type="checkbox"/> |
| H | Families with very young children are most likely to experience poltergeists. | <input type="checkbox"/> |

0 2

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

The strange things that happen in both Sources are different.

Use details from **both** Sources to write a summary of the different strange things that happen.

[8 marks]

0 3

You now need to refer **only** to **Source A** from **lines 14 to 21**.

How does the writer use language to describe the strange things witnessed by the ghost-hunter?

[12 marks]

0 4

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

Compare how the writers convey their different views on the strange things that happen.

In your answer, you could:

- compare their different views on the strange things that happen
- compare the methods the writers use to convey their different views
- support your response with references to both texts.

[16 marks]

0 5

'Ghosts don't exist. Anyone who believes in them is being fooled.'

Write an article for your school magazine or website in which you argue for or against the statement.

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

[40 marks]

Advice for Question 2

Write a summary of the differences (or similarities) in the two articles. You could be asked to focus on thoughts, feelings and ideas (abstract) or facts about something described in the texts (concrete).

This question is asking you to:

- Summarise the main arguments the writer makes (about 3)
- Provide evidence to support your ideas
- Compare similarities or differences
- Synthesise quotes and ideas from across the text
- Make perceptive inferences

How to structure your response

Sentence summing up the key differences or similarities

Paragraph 1

Statement about Source A

Quotations from Source A

CONNECTIVE

Statement about Source B

Quotations from Source B

INFERENCE

Paragraph 2

Statement about Source A

Quotations from Source A

CONNECTIVE

Statement about Source B

Quotations from Source B

INFERENCE

Key Tips:

There may be a general similarity, but also a subtle difference – The two article both suggest that the event they went to was chaotic and noisy. However in source one the chaos and the noise is also described as polite, where in source two it almost seems threatening in places.

To revise independently for this question:

- Read opinion articles and highlight the main points the writer makes.
- Summarise these ideas and put them in your own words.
- Practice writing a summary of the sources you find.
- Read non-fiction articles regularly. Good readers practice reading.

This response gets almost full marks, getting more perceptive as it goes on.

Can you identify words and phrases you could use to show you are making links between the texts?

0 2

You need to refer to source A and source B for this question.

The strange things that happen in both sources are different.

Use details from both sources to write a summary of the differences.

[8 marks]

Statement to show some difference.

Clear inference.

Clear difference between texts.

Clear, relevant inferences.

Clear inference.

In Source A there are many different, quite random, strange things that happen, whereas in Source B there is just one, although it does happen twice. The strange things in Source A include 'ghostly piano music in the middle of the night' and 'four reports from motorists claiming to have seen a ghost at a particular spot'. But, ~~there~~ there were perfectly rational explanations for both of these because the 'music' was caused by mice chewing on the piano and the other 'ghost' was 'simply a woman's dress left out on a clothes line'. This tells us that the strange things in Source A were not supernatural at all, but in Source B it suggests that they are. Mrs D--- was 'a spirit rise' twice in her life, once when she was just 16 and a seven year old boy died. She says that she saw 'the form of a little child' floating above the ground. Then twenty years later she saw something 'glitter' in front of a fire when another child had died, suggesting this was also a spirit rising from the dead, and that Mrs D--- must have some sort of psychic power.

Perceptive
difference
between
texts.

However, the strange things in Source A are witnessed by a range of different people but it's just Mrs D--- who sees them in Source B.

Perceptive
inference.

This casts doubt on Mrs D---'s accounts because she was ~~only~~ the only witness so there's no one to back her claims. Also, the first spirit she saw was 'fair and fresh-looking, and ~~perfectly~~ perfectly healthy', which is ironic because in reality he was a 'sick child', so maybe she was just projecting what she wanted to see and there was nothing supernatural here either, just like in Source A.

Level 4: 7 marks

All Level 3 and perceptive inference by the end; judicious use of textual detail.

Top tips for question 3

How does the writer use language to describe/present/suggest...

The question is asking you to:

- Explain the effect of the writer's language choices
- Explain the impression created by the choice of language
- Identify language techniques
- Identify word classes
- Zoom in on key words and explain their effects and connotations

Explain how the language creates the effects

Key tips:

- The question is about the writer's use of language rather than just being about analysing a single word or a phrase. Wherever possible look for links to similar language use in the extract and develop your analysis.
- You need to aim to be very specific and precise. If you find an example of a technique being used, you should also closely analyse the words that create the effect as well as the effect of the technique or the overall phrase. E.g.

'like the survivors of a terrible natural disaster'

Noun **'Survivors'** – creates the impression that they have been through a terrible, even life threatening experience.

Noun **'disaster'** – something has gone badly wrong and created much suffering

Adjective – **'natural'** disaster – could suggest the destructive power associated with powerful weather events.

Simile – makes a comparison to exaggerate how bad the situation was.

The writer describes the scene at Glastonbury using the simile, **'like the survivors of a terrible natural disaster.'** The nouns **'survivors'** and **'disaster'** create the impression of an experience that causes great suffering and even life threatening. This is further emphasised by the adjective **'natural'** in the phrase **'natural disaster'** which has connotations of an extreme and powerful event which is very destructive. As a result the comparison implied by the simile can be seen to be exaggerating just how bad her experience of the festival was.

To revise

- You need to know and be able to confidently identify language techniques and word classes. You can revise this by creating a list and then researching others on the internet. You should then try to find examples of each of the techniques, before writing your own.
- Find a piece of opinion writing, choose a paragraph and analyse the language the writer uses to create effect.

Look for where this student makes precise links between the question, the methods and the effects.

Look at how they make links between quotations and then zoom in.

03	You now need to refer only to source A, lines 14 - 21.
	How does the writer use language to describe the strange happenings witnessed by the ghost-hunter?
	[12 marks]
Perceptive analysis of language.	<p>One way the writer uses language to describe the haunted occurrences witnessed by the ghost-hunter is through the use of imagery. The bowl of oranges moves up into the air all by itself 'as if a clever magician had made his assistant float into the air'. The use of 'as if' is important because there it's conditional, so the simile really emphasises the disbelief of the ghost-hunter because the event is just too weird to be true. It's like a spell has been cast and none of it is real, just a brilliant illusion, a stage of act of theatrical trickery and deceit performed on the ghost hunter and designed to deliberately deceive those watching. Another way the writer uses language is by using quite violent and harsh sounding verbs such as 'plummeted' and 'shattered'. The verb 'plummeted' to describe how the bowl of oranges fell to the ground creates a sense of speed, and also suggests a lack of control, as if the bowl is plunging to the ground and no one can stop it because supernatural forces are at work. 'Shattered' describes the force of the landing, because the bowl smashes into millions of pieces on impact.</p>
Sophisticated use of subject terminology.	
Range of relevant textual detail.	
Clear explanation of the effect of language.	
Level 4: 11 marks	
Perceptive analysis of language; sophisticated use of subject terminology with judicious textual detail.	
Turn over >	

Which techniques might create these effects?

Suggest something is Impressive	Emphasis	Create agreement	Suggest the ideas are reliable
Imply something is overwhelming	Generate anger	Generate desire	Create an impression of balance
Create sympathy	Imply guilt	Give a clear direction	Create mystery
Impact	Dramatic	Shock	Contrast
Comparison	Exaggerate	Create a connection	Direct
Personal	Impersonal	Confusion	Stress importance

These are some of the language techniques you may want to know

Noun	Active verb	Passive Verb	Modal verb
Adverb	Adjective	Preposition	Imperative
Pronoun	Possessive pronoun	Connectives	Names and references
Metaphor	Simile	Personification	Imagery
Symbolism	Lists	Formal vocabulary	Informal words and slang
Alliteration	Plosive Alliteration	Onomatopoeia	Repetition
Group of three	Rhetorical Question	Emotive words	Hyperbole
Semantic field	Allusion	Pun	Facts and stats

Name the techniques and comment on the effect

1. He edged suspiciously around the sides of the hall, watching, frowning, waiting.

Adverb

The writer uses the adverb to develop the sense that he is doing something he shouldn't and building the tension since we are unaware of what he is about to do.

Dynamic Verbs

Edged - does not want to be seen

watching/waiting - he seems like a threat as if he is going to do something

Frowning - suggests his displeasure and suggests he is waiting to release his anger.

List

Emphasises the verbs and makes the character appear calculating as he builds towards releasing the anger.

2. The banging of blood in the brain blinded him to sense and reason.

3. He shuddered as the door creaked open like the cackle of some demented daemon.

Top tips for Question 4

Using both sources, compare how the writers present/describe.....

The question is asking you to:

- Show understanding of the writer's attitude and purpose
- Identify the tone and explain the effect
- Identify the methods (language, structure and tone) that the writer uses to achieve their purpose
- Explain the impact and effect of the writer's methods on a reader

Key tips:

- Question 2 was about the things in the article. Question 3 was about the effect of language on a reader. Question 4 is asking you to focus on the writer and how they express their attitudes.
- You need to start by deciding what attitudes the writer has. You then need to find the methods they use to achieve their purpose (e.g. how do they persuade you?; how do they inform you?; how do they describe?) You then have to analyse the way that their choices create the effects.

Independent revision

- All the things you practice for question 1 and 2 will help
- You need to find articles about the same contentious issue in contrasting newspapers or texts. Often, for example, the Guardian will have a different attitude to an issue than that expressed in the Mail.

0 4

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

Compare how the writers convey their different views on the strange things that happen.

In your answer, you could:

- compare their different views on the strange things that happen
- compare the methods the writers use to convey their different views
- support your response with references to both texts.

[16 marks]

Clear explanation of writer's methods.

Relevant details from both texts.

Clear understanding of both writers' perspectives.

In Source A, Pleasant begins to talk about how his views of the supernatural are shaped by the ghost-hunter he interviews. He begins by using adjectives such as "ghostly" and "terrifying" but then confirms his disbelief by putting the word "music" in inverted commas, and describing the strange occurrences with the humorous word, "performances" suggesting artificiality. This is different to the introduction of Source B where the writer, de Morgan, included a semantic field of honesty, not only in the introduction, but throughout the extract. Words such as "trustworthy", "knowledge", "truthfulness" are used to support that she really believes those strange experiences were caused by the supernatural.

In the third paragraph of Source A there is a slight change of perspective as 2% of the sightings have proved not to be nonsense and

Clear understanding of writer's perspective - valid interpretation and relevant textual details.

Clear explanation of writers' methods and clear comparison - becoming perceptive.

made up stories. Given that statistic, we are led to believe that the writer believed in or at least is interested by "Pottersgeist activity".

There is however some contrasting vocabulary which shows a conflict between belief and disbelief, for example "claims" and shortly after, "actually watched" which could suggest that his perspective is mixed and it is not yet set in stone, what he believes in.

This is similar in Source B where the writer weighs up the fact that the woman reporting was "uneducated" yet the vision was "confirmed".

Both writers evaluate the reality of the strange occurrences using contrasting vocabulary to show that their perspective, opinion and report is educated and consolidated through their experiences although they cannot be supported by evidence and facts.

Analysis of writer's methods.

Also in Source A, the writer uses language commonly found in detective stories throughout the first paragraph. For example words like

"clues" and "evidence" which are used to

Detailed understanding of different perspectives.

personify the mice, show an overall sense of amusement in those incidents. This is the

opposite of de Morgan's perspective, as Mrs P-----

Perceptive interpretation of writer's perspective.

provides two reports of witnessing a spirit, each "twenty years" apart which she uses to confirm the truth of the account and to make the story seem more factual and convincing. The fact

that she, herself, offered an "imperfect vision"

for the second account, would potentially make the reader believe it less, but actually makes the writer believe both.

Level 4: 15 marks

Compare ideas and perspectives in a detailed way; analysis of writers' methods with a range of judicious supporting detail from both texts.

Top tips for Question 5

- Establish a clearly identifiable point of view from the start, then follow this through with a coherent series of points to support your central argument
- Write less and craft more
- Link paragraphs using connectives and discourse markers
- Don't:
 - Fail to offer a clearly identifiable argument

- Switch between points of view and muddle the argument
- Over-use AFOREST techniques without thinking carefully about what effect you want to achieve
- Do:
 - Plan
 - Prioritise ideas
 - Proof-read
 - Stick to a view

Independent revision

- Read non-fiction newspaper articles widely to expose yourself to lots of different viewpoints that you can borrow ideas from
- Practice different sentence constructions – use the table on the next page

Sentence type	Example	Your own attempt
More, more, more	The more we think about ghosts, the more they start to become real to us, the more we lose our grip on reality.	
Colons to clarify	There is something not quite right about this belief: how can something that can only be perceived by a select few be considered to really exist?	
Distance (closer, near, further)	The closer we get to the truth about ghosts, the more bizarre it seems.	
The writer's aside sentence	Ghosts, as we all know , are nothing more than a children's fantasy.	
Adjectives at the start of the sentence	Ephemeral and transitory , ghosts have had a grip on the human psyche for thousands of years.	

Not only, but also sentence	Not only does a belief in ghosts mark you out as gullible, it also means that you waste your life on the past rather than living in the present.	
Repeat and develop idea sentence	A belief in ghosts is both comforting and ludicrous – comforting because it suggests that in fact life does continue in some form after death, ludicrous because there is absolutely no empirical evidence to prove it.	

***AQA English Language Paper 2:
Writers' Views and Perspectives***

RAIL DISASTERS



***Two non-fiction texts based on
the same theme or topic***

The Victorian era saw an horrific number of fatal train crashes. The writer Charles Dickens was involved in a train crash in Staplehurst on 9th June 1865 but fortunately survived. Here is his eyewitness account in a letter written to a friend:

SOURCE A

My dear Mitton,

I should have written to you yesterday or the day before, if I had been quite up to writing. I am a little shaken, not by the beating and dragging of the carriage in which I was, but by the hard work afterwards in getting out the dying and dead, which was most horrible.

I was in the only carriage that did not go over into the stream. It was caught upon the turn by some of the ruin of the bridge, and hung suspended and balanced in an apparently impossible manner. Two ladies were my fellow passengers; an old one, and a young one. This is exactly what passed:- you may judge from it the precise length of the suspense. Suddenly we were off the rail and beating the ground as the car of a half emptied balloon might. The old lady cried out "My God!" and the young one screamed. I caught hold of them both (the old lady sat opposite, and the young one on my left) and said: "We can't help ourselves, but we can be quiet and composed. Pray don't cry out." They both answered quite collectedly, "Yes," and I got out without the least notion of what had happened.

Fortunately, I got out with great caution and stood upon the step. Looking down, I saw the bridge gone and nothing below me but the line of the rail. Some people in the two other compartments were madly trying to plunge out of the window, and had no idea there was an open swampy field 15 feet down below them and nothing else! The two guards (one with his face cut) were running up and down on the down side of the bridge (which was not torn up) quite wildly. I called out to them "Look at me. Do stop an instant and look at me, and tell me whether you don't know me." One of them answered, "We know you very well, Mr Dickens." "Then," I said, "my good fellow for God's sake give me your key, and send one of those labourers here, and I'll empty this carriage."

We did it quite safely, by means of a plank or two and when it was done I saw all the rest of the train except the two baggage cars down in the stream. I got into the carriage again for my brandy flask, took off my travelling hat for a basin, climbed down the brickwork, and filled my hat with water. Suddenly I came upon a staggering man covered with blood (I think he must have been flung clean out of his carriage) with such a frightful cut across the skull that I couldn't bear to look at him. I poured some water over his face, and gave him some to drink, and gave him some brandy, and laid him down on the grass, and he said, "I am gone", and died afterwards.

Then I stumbled over a lady lying on her back against a little pollard tree, with the blood streaming over her face (which was lead colour) in a number of distinct little streams from the head. I asked her if she could swallow a little brandy, and she just nodded, and I gave her some and left her for somebody else. The next time I passed her, she was dead. No imagination can conceive the ruin of the carriages, or the extraordinary weights under which the people were lying, or the complications into which they were twisted up among iron and wood, and mud and water.

I don't want to be examined at the Inquests and I don't want to write about it. It could do no good either way, and I could only seem to speak about myself, which, of course, I would rather not do. But in writing these scanty words of recollection, I feel the shake and am obliged to stop.

Ever faithfully, Charles Dickens

SOURCE B: *A newspaper interview with the parents of a woman who was killed in a train crash 15 years earlier known as the Paddington Rail Disaster, which occurred in London on October 5th 1999*

Those present at the scene of the Paddington rail crash have said that the worst memory they have endured over the past 15 years is the sound of mobile phones ringing from the bodies of the dead. Among the scorched metal carcasses of the two trains involved in one of Britain's worst-ever rail disasters, a cacophony of telephones beeped and buzzed. At the other end of the line were anxious family and friends, their desperation building with each missed call.

5

Denman Groves first phoned his daughter, Juliet, at around 8.30am on October 5 1999. He and his wife Maureen had woken up in their home in the village of Ashleworth, near Gloucester, and as usual, switched on the television news. Like the rest of the nation watching that crisp autumn morning, they stared in shock at the plume of smoke rising from the wreckage of the two passenger trains that had collided just outside Paddington station. Neither could even imagine that their 25-year-old daughter might have been on board.

10

"I didn't even think she was anywhere near Paddington that day," says Denman. Still, when he left for work, he tried to phone her from the car – just to make sure. There was no answer. "I thought I'd try again, but then I was so busy that I forgot. It wasn't until lunchtime that I called. I still couldn't get an answer, so phoned her company. They said: 'We're afraid she hasn't arrived yet, Mr Groves, and we're very worried.' At that point my heart sank."

15

Juliet Groves, an accountant with Ernst & Young, was one of hundreds aboard a Thames Trains commuter service from Paddington station at 8.06am that morning. Petite, pretty and fiercely intelligent – the previous year she had come seventh in the entire country in her chartered accountancy exams, Juliet lived in Chiswick but was travelling by train to Slough, where she was winding up a company. Despite her young age, she was already a specialist in bankruptcy and was being fast-tracked to become a partner in the company. From birth she had suffered from partial blindness and was unable to drive. As a result, she travelled everywhere by rail.

20

She was in the front carriage of the train when it passed through a red signal at Ladbroke Grove and into the path of the oncoming Paddington-bound First Great Western express travelling from Cheltenham Spa in Gloucestershire. Both drivers were killed, as well as 29 passengers, and 400 others were injured. Juliet's body was one of the last to be discovered. She was finally found on the eighth day.

25

The outcry that followed led to the biggest-ever safety shake-up of the country's rail network. In 2007, after years of campaigning by the families, Network Rail was fined £4 million for health and safety breaches.

The outcry that followed led to the biggest-ever safety shake-up of the country's rail network. In 2007, after years of campaigning by the families, Network Rail was fined £4 million for health and safety breaches.

Travelling by train on the same line from Paddington towards Gloucestershire, it is easy to imagine the scene in those carriages seconds before the impact. Passengers gaze out of windows across the snaking railway lines bordered by city scrub. A few talk business into mobile phones; others sip coffees and browse through their newspapers. The disaster, says Network Rail, "simply could not happen today".

30

But that promise is not enough for Denman and Maureen Groves. Neither have boarded a British train since the crash, and never will again. Their grief would not allow it, nor the sense of lingering injustice. "I can't do it, I won't do it," says Denman. "I don't want any involvement with Network Rail. The last contact I had with them was at the trial in 2007. I told the chairman he ought to be ashamed of himself."

35

Q1: Read lines **4 to 11** of Source **A**.

Choose four statements below which are TRUE.

[4 marks]

- Two carriages did not go over into the stream
- There were two ladies in the carriage with Dickens
- The young lady screamed. The old lady said “My God!”
- Two old ladies were in the carriage with Dickens
- Only one carriage did not go over into the stream
- The old lady screamed. The young one said “My God!”
- Dickens told the ladies to be quiet and calm down

Q2 Refer to **Source A and Source B**. Write a summary of the differences between the two rail crashes.
[8 marks]

Q3 Refer only to **Source A**. How does Dickens use language to convey his thoughts and feelings about the disaster?
[12 marks]

Q4 Refer to **Source A and Source B**. Compare how the writers present their different perspectives on the national rail disasters they describe.

In your answer, you could:

- Compare their different perspectives
- Compare the methods they use to convey their perspectives
- Support your ideas with references from both texts

[16 marks]

Q5 ‘The government should invest more money in public transport as there are so many good reasons to use it.’

Write a letter to the editor of your local newspaper, explaining your views on this statement.

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]