

How should I use this guide?

The booklet is designed to **recap on key learning from your English lessons**, in order to ensure you achieve the best possible mark in your GCSE English Language Component 2 exam. It is organised into **sections to help you understand each of the questions** on the exam paper. **The aim of this revision booklet is to guide you through exactly how to answer each type of question.**

Once you've learnt the way to each question, have a go at some of the practice papers at the back. The more you practise, the better you will be.

It is recommended that you **start at the beginning** of the booklet and work your way through each of the sections. **Remember, this guide will only help you if you complete the past papers!**



You should ensure that you are regularly completing the practice tasks **in timed conditions**. *Use your mobile phone to set a timer or ask someone at home to tell you when your time is up.*

Your English teacher will be happy to give you feedback on any responses you complete.

What will the exam look like?

The exam will be 2 hours long. You should spend an HOUR on the READING section of the paper, and then an HOUR on the WRITING section. Time management is very important if you are going to collect as many marks as you can, so keep an eye on the clock, or wear a watch and time yourself!

A. READING SECTION – 40 MARKS (1 HOUR)

19th and 21st Century Non-Fiction

You will be given a 19th century non-fiction text alongside a text on the same theme from the 21st century. You will then have a series of questions to answer. As the exam is worth 40 marks, each 10 mark question should take you 15 minutes. Manage your time carefully here!

B. WRITING SECTION – 40 MARKS (1 HOUR)

Transactional/Persuasive Writing

In this section you will be complete TWO pieces of transactional/persuasive writing. They should take 30 minutes each. For each question, 12 marks are awarded for communication and organisation; 8 marks are awarded for vocabulary, sentence structure, punctuation and spelling. Think about the purpose and audience for your writing. You should aim to write about 300-400 words for each task.

SECTION A: READING

Spend ONE hour on this section. Read the questions first and then look at the text to find the evidence to help you build an answer. As a handy guide, a 10 mark question should take you 15 minutes in total.

So, let's have a look at a past paper and how to answer each of the questions.



SECTION A: 40 MARKS

Answer all of the following questions

The separate Resource Material for use with Section A is a newspaper article, 'Waste not, Want not', by John Humphrys.

The extract opposite is from a housekeeping book, 'The American Frugal Housewife', written in 1832 by Lydia M. Child.

Read the newspaper article by John Humphrys in the separate Resource Material.

- A1. (a) How much food is wasted by the British every year? [1]
(b) How much does it cost to get rid of wasted food? [1]
(c) How much food is thrown away by an average supermarket every year? [1]
- A2. John Humphrys is trying to persuade us to be less wasteful. How does he try to do this? [10]

You should comment on:

- what he says to influence readers;
- his use of language and tone;
- the way he presents his argument.

To answer the following questions you will need to read the extract opposite by Lydia M. Child.

- A3. (a) What does the writer mean by "Time is money" in line 2? [1]
(b) What does the writer suggest family members should do to help in the house? [2]
- A4. What do you think and feel about Lydia M. Child's views about running a household? [10]

You should comment on:

- what is said;
- how it is said.

You must refer to the text to support your comments

To answer the following questions you will need to use both texts.

- A5. According to these two writers, why should Americans change their attitudes to leftover food? [4]

- A6. Both of these texts are about waste. Compare the following:
- the writers' attitudes to waste;
 - how they get across their arguments.

[10]

You must use the text to support your comments and make it clear which text you are referring to.

The American Frugal Housewife

The true economy of housekeeping is simply the art of gathering up all the fragments, so that nothing be lost. I mean fragments of time, as well as materials. 'Time is money.' For this reason, cheap as stockings are, it is good economy to knit them. Cotton and woollen yarn are both cheap; stockings that are knit wear twice as long as woven ones; and they can be done at odd minutes of time, which would not be otherwise employed. Where there are children, or aged people, it is sufficient to recommend knitting, that it is an employment. Nothing should be thrown away so long as it is possible to make any use of it, however trifling that use may be; and whatever be the size of a family, every member should be employed either in earning or saving money. Buy merely enough to get along with at first. It is only by experience that you can tell what will be the wants of your family. If you spend all your money, you will find you have purchased many things you do not want, and have no means left to get many things which you do want. Have all the good bits of vegetables and meat collected after dinner, and minced before they are set away; that they may be in readiness to make a little savoury mince meat for supper or breakfast. Take the skins off your potatoes before they grow cold. Economy is generally despised as a low virtue, tending to make people ungenerous and selfish. This is true of avarice; but it is not so of economy. The man who is economical, is laying up for himself the permanent power of being useful and generous. He who thoughtlessly gives away ten dollars, when he owes a hundred more than he can pay, deserves no praise,— he obeys a sudden impulse, more like instinct than reason: it would be real charity to check this feeling; because the good he does maybe doubtful, while the injury he does his family and creditors is certain. It would be better to ensure that no opportunity for economy is overlooked. Use the shopping list for a family for a week to make sure nothing — food nor money — is wasted.

Weekly shopping list	Cost
Meat for Sunday, etc. (3 lbs of salt beef at 2½ cents per lb.)	7½ cents
Tea, sugar and milk	15 cents
Vegetables	6 cents
Oil	6 cents
Coals	2 cents
Bread	22 cents
Meat, vegetables, etc. for a stew (six persons)	9½ cents
Soap, soda, and other sundries	6 cents
Potatoes and lard (a "baked dinner")	4 cents
Total expenditure for the week	78 cents

The American Frugal Housewife, by Lydia M. Child 1832

'WASTE NOT, WANT NOT'

The Proverb We All Forgot

In the wilds of Texas I once went to a restaurant called the Big Texan. Its name derives partly from the size of the waiters – you have to be at least 6ft 6in to work there – and partly from the size of the portions. The speciality of the house is a steak that weighs 72oz. That is approximately the size of the average Sunday joint, with enough left over for at least another family meal.

Most people give up and what they leave is, of course, thrown away. The whole place is one great temple dedicated to the worship of waste and if you ever feel the need for a swift dose of British moral superiority, I strongly recommend a visit to the Big Texan. When it comes to waste, the Americans are the unquestioned champions of the world.

But the British are beginning to challenge them. An official report has revealed that we waste 500,000 tons of food every year. Now that is not food that has grown mould in the back of the fridge and lurks there threatening to take over the world; it is edible food that has merely passed its sell by date on the supermarket shelves.



It is worth about £400 million and it costs another £50 million just to get rid of it. Here is what happens to most of it.

When we buy our food in the supermarket we rummage around the shelves to find the product with the latest sell by date. The stuff with the earliest dates is left on the shelf and, because the barmy rules and regulations would have us believe that we shall die in agony if we eat a spoonful of yoghurt 30 seconds after the date on the carton, it ends up in the landfill site. It is shameful nonsense. Every year a typical supermarket chucks out 50 tons of perfectly good food. Still feel so smug about the wasteful Americans?

That food could be used by any number of needy people, but we throw it out. Only a fraction is handed over to charities, who are constantly begging for more. Some of us might cluck a little over the wickedness of a world in which we waste food while Ethiopian children starve, but we get over it. We smile at memories of our mothers telling us it's wrong not to eat all your dinner when children are starving in Africa. The truth is, we only care about waste in the context of money. Our attitude seems to be, if we can afford to waste things, then why the hell shouldn't we?

I know a woman who is reasonably well off and a keen cook, who will not use a recipe calling for egg whites unless she can find use for the yolks at the same time. She would rather slit her wrists than throw out perfectly good egg yolks.



But then, she is 70 and, as she says, she came to hate waste during the war years and rationing. She thinks it is plain wrong to waste. She is right.

I am still smarting from an interview I did last year. I confessed to the interviewer that I turned off lights when I left the room and boiled only a mug-full of water if that was all I needed. Could this really be true? I'm afraid so, I said. Such ridicule was heaped on me in her article that I bought all the papers in my local shop, dumped them in the recycling bin (naturally) and went into hiding. If only I had admitted to being a serial murderer instead.

Now, if you will excuse me, I need to pop outside because a police horse has just deposited a great pile of manure in the road in front of my house. It will do wonders for my vegetables and it would be such a waste to leave it there to be squashed by a passing car. However, I shall cover my head with a balaclava just in case anybody sees me with my shovel. They would think I was crazy.

John Humphrys

The Sunday Times, 9th April 2000

That's what the paper will look like. Let's now look at how to answer each question in turn.

A1

Read the newspaper article by John Humphrys in the separate Resource Material.

- A1. (a) How much food is wasted by the British every year? [1]
(b) How much does it cost to get rid of wasted food? [1]
(c) How much food is thrown away by an average supermarket every year? [1]

A1 shouldn't be a problem. It will usually be three marks, and each mark will correspond to a piece of information you have to locate. Make sure you label your answer properly (a, b, c etc), otherwise the examiner might not give you the marks.

A short (very short!) sentence for each one is enough to get the marks. See the answer below as an example:

- A1 a) 500,000 tons of food is wasted in Britain each year.
b) It cost £50 million to get rid of it.
c) Supermarkets throw 50 tons of food away every year.

3

3 out of 3. Shouldn't be too tricky. Marks on the board, and let's move on...!

A2

- A2. John Humphrys is trying to persuade us to be less wasteful. How does he try to do this? [10]

You should comment on:

- what he says to influence readers;
- his use of language and tone;
- the way he presents his argument.

This is a 'HOW' question. They are easy to spot as they will always have 'How' written at the start. If you don't know what you're doing with these, you can get into a pickle, but if you follow the examiner's advice, it is possible to pick up lots of valuable marks here.

Examiner's Advice

- Use a formula - **technique, example, effect** – for each point you want to make
- **Track** through the text **chronologically**
- **Embed short quotations** and use a number of examples
- Use phrases such as '**the writer shows**', '**he/she shows**'
- **Get to the point** and be clear with everything you say
- Consider the writer's **intended impact** on the audience (e.g. to humour)
- Include an **overview**

Let's have a look at a couple of student responses. How well did they do?

A2 John Humphries uses a variety of ways to persuade the reader that wasting food is wrong.

John writes that 'every year a typical supermarket throws out 50 tons of perfectly good food.' This statistic makes his argument seem more realistic so that the reader is more likely to believe it. Humphries also writes about a woman he knows 'who is well off and reasonably keen to cook'. By using an anecdote John is showing the readers he is knowledgeable of the subject due to personal experience, therefore persuading them because they know the information is valuable. John also says that 'when it comes to waste, the Americans are the unquestioned champions of the world'. This fact will persuade the readers because it will make them realise that something needs to be done about the problem and make them realise how serious it is. John uses the rhetorical question 'still feel so smug about the wasteful Americans?' This entices the reader to relate to the article by speaking to them. This means they will take the article seriously. Humphries says that 'it is shameful nonsense'. By stating his opinion he is showing the readers his personal view on the subject and inviting them to join him in his protest against waste. In the article John Humphreys uses a formal tone to address his audience. He uses the verb 'deposited' to talk about the horse manure. This shows the readers he is serious about his argument.

A few straight-forward comments but exploration is weak and limited. 3/4

What did you think? Did it sound a little muddled and confused to you? This student doesn't seem to have learnt the formula for answering these questions. They spend too long on some points and end up trying too hard to say something good, and end up waffling and sounding confused. Not good!

Let's have a look at another...

A2) Humphrys uses shocking statistics to persuade people to change. "Every year a typical supermarket throws out 50 tons of perfectly good food." This is intended to make people stop and think about what they are doing, which may encourage them to change. He describes "perfectly good food" being wasted to make people feel guilty about waste. He states that waste is wrong "she thinks it is plain wrong to waste. She is right." This influences readers by telling them they are wrong and that they need to change. He uses a conversational style of writing "the barmy rules" to make the reader feel at ease, like they're talking to a friend, and make them more receptive to what he says. He presents his argument as a series of anecdotes, which gives the reader something to relate to, like "our mothers telling us it's wrong not to eat all our dinner" making it easier for them to understand. He tries to make the reader feel ashamed enough to change "It is shameful nonsense." Humphrys asks rhetorical questions, such as "still feel so smug about the wasteful Americans?" to get the reader to think about what he is trying to tell them. He says that "food could be used by any number of needy people" trying to get sympathy for their plight, which might encourage the reader to change. He also tries to guilt the reader into changing their ways. "We want food while Ethiopian children starve." He describes the wastefulness of the Americans and then compares Britain to it "But the British are beginning to challenge them." which makes readers become less wasteful by tapping into their natural human competitiveness. Overall, Humphrys presents his argument clearly, making it difficult for his readers to misunderstand and giving them something to think about.

Some perceptive comments and detailed analysis.
Well aware of Humphreys' technique. Good range
of supportive examples. Top band

10

Now we're talking! This student knew how to get the marks. Every point they make names the technique, backs it up with a quotation and then mentions the effect. They follow the formula! And the result, a very welcome 10/10.

Think you can do the same? Have a go at writing your own answer to A2 on the next page. Aim for 150-200 words.

A3

To answer the following questions you will need to read the extract opposite by Lydia M. Child.

- A3. (a) What does the writer mean by "Time is money" in line 2? [1]
- (b) What does the writer suggest family members should do to help in the house? [2]

A bit like question A1, this one. Make sure you pay attention to the number of marks in the brackets. This will tell you how many points you need to make. So, in this one, (a) only needs one point but (b) needs two.

Let's have a look at a student's answer...

- A3
- a) The writer means that time is just as valuable as money. 0
 - b) She says that every member of the family should be employed and to start knitting. 1

Whoops. Only 1 mark out of 3 here. But why? Well, their answer to part (a) doesn't explain anything, it just repeats the phrase and doesn't show any real understanding. And in part (b), they only include one point.

Let's look at a better answer...

- A3.)
- a) Saving time is like saving money and it shouldn't be wasted. ✓ 1
 - b) Everybody should have a job that will save or earn money like knitting because cotton and woollen yarn were cheap and knitting could be done at any time when you have nothing to do. 2
- 3

This time, the student is clear and makes sure they get the marks on offer. Just because it's a 3-mark question, don't rush it. Pick up every mark available!

A4

A4. What do you think and feel about Lydia M. Child's views about running a household? [10]

This is a 'thoughts and feelings' question, and is asking you specifically about your response to text. It is not an excuse for you to waffle on though – your answer still needs to be focused and 'follow the formula'. So what does the examiner say about how best to answer this one?

Examiner's Advice

- Focus on using sentence starters such as **'I think...'** and **'I feel...'** throughout the question
- **Track the text chronologically** and provide examples from across the text
- **Get to the point** – be clear
- **Embed** your evidence. Use **frequent, short** quotations.
- Make **inferences** and **deductions** from the evidence (**show you can read between the lines**)
- Consider how the text has had the **impact/effect** on you as a reader
- Include an **'overall' view**

Let's have a look at a couple of examples, then...

A4	}	qu. ? focus	Lydia feels that all materials and hours and minutes of the day should be used up so nothing is lost. "The art of gathering up all fragments so that nothing is lost." Lydia also feels that during the times she has nothing else to do, she can create something that can be used by the whole family instead of wasting the time: "they can be done at odd minutes of time which would not be otherwise employed" "odd minutes" suggest that Lydia has barely any time free as it is considered 'odd' to her. Lydia has the views that you shouldn't be greedy and be pleased with what you need and not what you want this is shown in "Buy merely enough to get along with at first". "Merely" shows that Lydia believes that you don't need a lot to get through life with. Lydia also believes that by spending a lot of money you will regret it and buy things/items that aren't necessary. "If you spend all your money, you will find you have purchased many things you do not want". The way she says this suggests if you spend a large amount of money on items it may go to your head and you become entranced with spending and not realize what you're actually doing. By this comment you understand she feels you should have a calm head and spend as little as possible so you don't regret anything and don't waste your money. Lydia feels that people view being economical as being selfish however she feels thinking about her money and saving it up makes a better household than someone who just "thoughtlessly" spends. Lydia gives a situation of a man giving away money, by her language of "thoughtlessly and ends up owing hundred more than he can pay" you can tell she disapproves of this situation and that not thinking about your money can lead to an even worse situations. She doesn't want this to happen to her family so she saves instead of spends. Overall, I agree with Lydia's views about running a household. ✓
			Loses focus on the question. Aware of Child's views but not offering a viewpoint until the end! 2

This only scored 2 out of a possible 10. What went so wrong? Well, you should have noticed that the student doesn't actually give her thoughts or feelings until the last sentence. That means 95% of the answer basically ignores the question. Make sure you don't make this mistake!

Let's look at a better one...

A4) I think that Child's views on running a household were modern at the time of writing (1832) but have since become out of date. "The American Frugal Housewife" implies that all women stayed in but nowadays many go out to work. I think she gives good advice "make sure nothing – food or money – is wasted." I think she has expressed her views clearly "ensures that no opportunity for economy is overlooked." This is a very straightforward statement which expresses her views. I think some of her views might be appreciated by modern families, such as "buy merely enough to get along with at first" as they would help to save money in hard economic times. I feel that Child's views are expressed as an attempt to help people live for less "cheap as stockings are, it is good economy to knit them." I think she believes the whole family should be included "every member should be employed either in earning or saving money." I think that is good because if everyone helps, jobs get done easier.

A range of accurate and perceptive comments,
well supported by textual references. 8/9

8

The first thing you notice is how much shorter this one is. Yet it still scores 8 out of a possible 10. How? Well, it is still 176 words, and the examiner always says that you should be able to produce a top answer in anywhere between 150-200 words. The message here is keep it detailed, focused and succinct.

You will also notice that in every sentence the student uses "I think" or "I feel". They trained themselves well and knew exactly the formula for answering this question! Their evidence is short and focused and they get to the point in every sentence, helping them to clock up the marks quickly!

Have a go yourself in the box over the page. Aim for 150-200 words.



A5

To answer the following questions you will need to use both texts.

- A5. According to these two writers, why should Americans change their attitudes to leftover food?

[4]

The final two questions focus your attention on BOTH texts. Question A5 is only 4 marks, but it's important you answer it properly. Let's have a look at a couple of students' attempts.

A5.) Child suggests they buy only what they will use so nothing is wasted. She gives a shopping list that will 'make sure nothing – food nor money – is wasted'. She also suggests how left over food can be reused. ✓ Have all the good bits of vegetables and meat collected after dinner' because it can make an extra meal for 'supper or breakfast' and no food is wasted. ✓

Humphrys knows people love to save money, 'we only care about waste in the context of money', so by using shocking statistics about how much money is wasted he shows why we should waste less food so we save more money. He also shows that we should think about other who are less fortunate than us, 'Ethiopian children starve' because the food that we waste could be given to them to cue world hunger. ✓

3

This one gets 3 out of 4, but it's not an ideal answer. Firstly, it's 140 words long, which is an awful lot to write on a question that is only worth 4 marks. Perhaps this candidate wasn't very good with their time management? If you don't manage time well, you might lose out on marks on the later questions simply because you don't give yourself time to do them. Don't make this mistake!

Let's have a look at another...

A5) Americans should change their attitudes to leftover food because it costs them money; "buy merely enough to get along with at first" and also because other people need food that is being wasted, "Charities, who are constantly begging for more". ✓
Americans should change because they do not need to waste food ✓ and because most of the leftover food can be used. ✓

Shows clear understanding / provides an overview

4

4 out of 4, and look how focused and succinct this is! It makes FOUR clear points, covers both texts, and picks up full marks. Remember, keep it focused and keep it clear!

A6

- A6. Both of these texts are about waste. Compare the following:
- the writers' attitudes to waste;
 - how they get across their arguments.

[10]

You must use the text to support your comments and make it clear which text you are referring to.

Finally, question A6 is a 10-mark question that asks you to look at both texts. If you've managed your time well, you should have around 15 minutes left to grab as many marks as you can on this final question. Typically, students don't always do well on this last question, but that isn't because the question is especially tricky. It's because many students run out of time. Don't let that be you!

Examiner's Advice:

- **Use the bullet points.** One way to answer the question is to focus on one bullet point and examine both texts, then move on to looking at the second bullet point in the second half of your answer.
- **Use key words from the question** in their answer.
- **Switch** between the texts constantly.
- It is **not necessary** to constantly use a wide range of comparative connectives.
- Try to use an opening sentence that encourages comparison of some form: **'both texts...'**
- Make **an overall judgement** about the tone of the text.
- Show an understanding of **each writer's view point**.
- Consider **'how'** a view has been put across.

Let's look at a couple of answers...

6. Both writers think that waste is a bad thing. Lydia gets her argument across by presenting ideas to help families save money and waste food. She says, "cheap as stockings are, it is good economy to knit them." This suggests that she is putting her ideas forward and showing that you can save money by putting time into making things yourself
- Whereas, John get his argument across by using statistics. He says, "It is worth about £400 million and it costs another £50 million just to get rid of it." This shows he is trying to make the audience feel guilty about how much money and food is wasted and hopefully they will change their actions.

5/6

5

(Run out of time)

This one was going well, but you can see from the student's comment that they "Ran out of time" that poor time management must have cost them here. A good illustration of why managing your time well is so important!

Let's take a look at another...

A6.) Child's attitude towards waste is that it isn't economical and we shouldn't waste money. ✓ 'The man who is economical.....power of being useful and generous'. She suggests a person who avoids waste is helping their family and the country. 'No opportunity for economy is overlooked', suggests that she thinks everything we do or buy should be in a way that we are looking to avoid waste at all times. ✓
However, Humphrys' attitude towards waste is that it affects the whole world and not just the individual. ✓ 'That food could be used by any number of needy people'. ✓ He suggests that we are ungrateful about the food we have and need to appreciate it more as there are people in the world who have none and we throw it away. He also shows how he thinks about the environmental damage. 'It ends up in the landfill site'. The waste we throw out contributes to global warming which affects everyone around the world. ✓
Child's gives lots of suggestions ✓ about the best ways to be economical, 'take the skins off your potatoes'. She shows how even the smallest changes can make a difference. She uses imperatives ✓ to make people do it and show its importance. However, Humphrys uses methods to shock the reader ✓ into realising they need to change. The statistics used, 'another £50 million', shocks us ✓ into thinking how much could be saved.

8/9

9

This is much more like it. 9 out of a possible 10 mark. This candidate's style isn't much better than the version we looked at before, but they made sure they gave themselves the full 15 minutes to answer the question.

Time management is important!

Practice Papers

In the next section of the booklet you will find lots of practice papers. You can sit whole papers, or focus on one type of question at a time.

For example, you might choose to do all of the HOW questions because you're worried that they're your weakness.

However you use them, USE THEM. Your teacher will be happy to have a look at your responses and give you feedback on how to improve.



SECTION A: 40 MARKS

Answer all of the following questions

Read the extract 'Who's the Real Kevin?'

A1.

- (a) What does Holly Graham say is the most stereotypical teenage habit? [1]
- (b) Name one thing teenagers are always told off for? [1]
- (c) How does Holly describe the typical teenage mood? [1]

A2. Holly Graham makes the point that parents can be just as bad as teenagers. How does she argue her point?
[10]

You should comment on:

- What she says parents do
- Her use of language and tone
- The way she presents her argument

To answer the following questions you will need to read the extract on execution.

A3.

- (a) What does the writer mean by "many a child through bad company, wickedly follow the dictates of their own will" in lines 2-3? [1]
- (b) What does the writer suggest about bad parenting? [2]

A4. What do you think and feel about the views towards punishments given to children?
[10]

You should comment on:

- What is said
- How it is said

You must refer to the text to support your comments

To answer the following questions you will need to use both texts.

A5. According to these two writers, why should parents be held accountable for bad behaviour? [4]

A6. Both of these texts are about punishments and consequences for young children. Compare the following:

- The writers' attitudes to children and punishments
- How they get across their arguments [10]

You must use the text to support your comments and make it clear which text you are referring to.

Execution of a 12 year old boy

Original text:

The Dreadful Life and CONFESSION of a BOY Aged Twelve Years, Who was Condemn'd to Die at last Old Bailey Sessions

With horror we attempt to relate the progress of evil, generally prevailing among children, through the corrupt example of wicked parents: though we are constrained to confess that many a child through bad company, wickedly follow the dictates of their own will, and often bring the hoary heads of honest parents with sorrow to the grave. The errors of a guilty conscience crieth to heaven for vengeance against such wretched parents as belonged to T. King, who after eloping from their native place took obscure lodgings in East Smithfields, where they harboured the vilest characters & wickedly encouraged the only son in lying, stealing &c. At the age of 7 years the parish humanely bound him an apprentice but his wickedness soon caused his master to discharge him - He was afterwards bound to a chimney-sweeper in the Borough, who soon repented having taken him, for he plundered every place that he was sent to work at, for which not only correction but imprisonment ensued. His master being an honest man brought him twice back with some property he had stolen which obtained him pardon, and prevented him from being transported.

Lastly, his parents made him desert from his master, and bound him to a gang of thieves who sent him down the chimney of a jeweller in Swallow-st., where he artfully unbolted the shop window, out of which his companions cut a pane of glass, and he handed a considerable quantity of articles to them; but the noise he made alarmed the family, and he was taken into custody, but the others escaped.

He was tried at last Old Bailey Sessions, found Guilty, and sentenced to die in the 12th year of his age. After his sentence the confession he made struck those around him with horror, stating the particulars of several murders and robberies. We hope the dreadful example of this wretched youth may produce a lasting warning to the world at large.

Who's the Real Kevin?

Harry Enfield's Kevin is the 'typical' teenager: grumpy, moody, awkward and sulky. But in our house he is definitely more like my mother than me.

One of her specialities is that most stereotypical of teenage habits – rolling her eyes and sighing. She won't tell us why of course – we wouldn't understand. Instead she disappears to her study and starts thumping away at her word processor. She's also just as likely to slam doors, answer back or make biting, sarcastic comments.

Another thing that teenagers are always told off for is hypocrisy. The words 'double standards' are constantly ringing in my ears. My Mum tells us that we shouldn't drink alcohol/eat chocolate/spend too much money because she knows that is how she should behave. However, her nagging would be more effective if she wasn't telling us this in our new, ridiculously expensive kitchen, while drinking white wine and munching chocolate.

Mum has far worse moods than I do. She'll suddenly get obsessed about stupid stuff, such as us leaving towels on the bathroom floor and not cleaning the bath. She behaves as if it's the end of the world. At other times she'll get annoyed when I start doing my homework late on Sunday nights – as if she's the one to get detention if I don't finish it on time. It's ridiculous to trust me to be responsible enough to ride on public transport on my own, and not think I can organise my own schoolwork. I understand that she worries about me but she can be irritable for a whole day – about not being able to work the video, about her work not going well, about the sausages burning, or that nothing in her wardrobe fits her.

My Dad is just as guilty. We are told off daily for watching too much cable TV, as are most of my friends. And yet my Dad is having a giant plasma screen installed (with satellite box of course) so he can spend hours on Sunday watching his football team lose. Again. My parents are very typical when it comes to money. I'm nagged about spending too much money on magazines, and yet Mum spends more than double my allowance on flowers, wine and silk pyjamas – she has five pairs. Untidiness, however, must be the worst sin. My room is, usually, untidy. I don't deny it and neither do most teenagers I know. Yet my parents can't see that their bedroom is untidy too. Almost every item of my Dad's clothing is piled on to a chair in the corner of their room.

In my view, teenagers get a very unfair representation in the papers and on TV. My parents can be just as bad as me. In fact, I should ring Harry Enfield. I have loads of material for two new characters.

Holly Graham

SECTION A: 40 MARKS

Answer all of the following questions

The separate Resource Material for use with Section A is a newspaper article, 'Kendrick Lamar Live Review', by Marcus Teague. The extract opposite, 'Mr Dickens's Readings', is an extract from a newspaper, written by an anonymous journalist.

Read the article 'Kendrick Lamar Live Review' in the separate Resource Material.

- A1. (a) Who said he was "looking forward to the death of rap?" [1]
(b) Which song is about an older Kendrick Lamar getting into trouble with his friends? [1]
(c) Which song did he perform last? [1]

A2.

How does Marcus Teague show that Kendrick Lamar is an exciting performer? [10]

You should comment on:

- what he says;
- his use of language and tone

Now read the article 'Mr Dickens Readings', about a public reading performance given by Charles Dickens.

- A3. (a) What does the writer mean by "Time has considerably altered his personal appearance, but it has not diminished one jot the dramatic force and truth by which in a marked degree his readings are distinguished." [1]
(b) How did Dickens make his performance of the character of Squeers more effective? [2]

A4.

What do you think and feel about the writer's opinion of Charles Dickens? [10]

To answer the following questions you will need to use both texts.

- A5. According to both writers, how do both artists begin their performances in an effective and impressive way? [4]

A6.

Both of these texts are about public performances. Compare the following:

- what the writers say about each performer's talents;
- how they make each performer sound impressive. [10]

You must use the text to support your comments and make it clear which text you are referring to.

The following extract is taken from a 19th century review of Charles Dickens' readings of his own writing to an audience in Liverpool.

Mr Dickens's Readings

Mr Dickens last night gave a reading to a crowded audience in the small concert room at St. George's Hall. Some years ago Mr Dickens paid a visit to this town in the character of a "reader" – only less distinguished as a reader than as a novelist – and at the Philharmonic Hall charmed large audiences by his splendid elocutionary abilities. Time has considerably altered his personal appearance, but it has not diminished one jot the dramatic force and truth by which in a marked degree his readings are distinguished. There are the same freshness and vigour of delivery, and the same happy power of treating both the humorous and the pathetic passages of his subject. Few of our celebrated novelists could vocally do justice to their own works, but Mr Dickens has that rare faculty of bringing out into a new light and investing with a new interest points which the most careful of his readers have overlooked, and well-conned passages acquire a new meaning and a greater force when heard from his lips. "Doctor Marigold" and "Nicholas Nickleby at Mr Squeers' School," were the subjects selected for last night's reading.

At the back of the platform a large screen had been put up for the purpose of throwing the sound forward into the hall, and a kind of sound-board was suspended in front. Mr Dickens, on making his appearance, was very cordially greeted. He took his stand behind a small table covered with crimson velvet, and, without a word of preface, began his reading of "Doctor Marigold." He had a book with him, but throughout he made no reference to it, and his memory, during the hour that the "reading" occupied, was never once at fault, although the phraseology was peculiar and the utterance was often very rapid.

The impersonation of the Cheap Jack* style was almost perfect. Closing the eyes, and shutting out from the vision the middle-aged gentlemanly-looking man in evening dress who occupied the platform, one might easily have imagined that the speaker was a real living specimen of the Cheap Jack fraternity. The most valuable of Cheap Jacks could not have rattled on more glibly than did Mr Dickens as he ran over the list of articles which "Dr Marigold" offered to his customers, which the peculiar intonation and action which are characteristic of the class were faithfully rendered. We cannot note in detail all the points in which Mr Dickens excelled, but his imitation of the weak, piping, treble tones of the languid giant was particularly good, and evoked roars of laughter. Throughout there were frequent bursts of applause and laughter; while, on the other hand, tenderer emotions were touched by the pathetic manner in which Mr Dickens represented his humble hero standing upon the footboard of his cart clasping his dying child to his breast.

The narrative of Nicholas Nickleby's experiences at Mr Squeers' school was even more successful. In this Mr Dickens had greater scope for the display of the character, and he did not fail to take advantage of it. It was in the representation, however, of the tyrant Squeers that he was most happy. Mr Dickens not only capitally initiated the coarse, rough manner of speaking in which Squeers indulged, but gave a sinister aspect to his countenance by partially closing one eye, as though he, like Squeers, had lost the use of it. The overbearing, tyrannous conduct of the man was indicated with the utmost fidelity, both in voice and gesture, and yet so naturally that all thought of the elaborate study of details which this perfection involved never once occurred in his mind.

At the close of the "reading" a round of cordial cheers conveyed the thanks of the audience to Mr Dickens for the intellectual treat he had afforded them.

*Cheap Jack = a person who sells cheap or shoddy goods

Kendrick Lamar live review – a blistering performance charged with complex narratives

Marcus Teague

Wednesday 23rd March 2016



Last October I went to the Rod Laver Arena to see Kiss. The costumed originators of 1970s arena rock pulled out all the stops for their typically stupendous show – lasers, confetti, fake blood. All that. Their lighting rig doubled as a giant mechanical spider that shot fire.

Earlier this week Gene Simmons, their lead singer, said he was “looking forward to the death of rap”. It was the kind of nonsense statement you’d expect someone of Simmons’s generation to come out with. But last night, back in the same arena to see Kendrick Lamar, I thought about it. Kiss staked their career on dressing up as demons and play-acting childish fantasies. Lamar has replaced them as rock stars by investigating his own, real demons and, while doing so, he is challenging the cultural fantasy of young black males trying to be men in modern America.

That’s to say nothing of his charisma. In black jeans, hoodie and white sneakers, Lamar strode into the vast space between his talented four-piece band and a mic stand, perched at lip of the stage. He approached it ... and fainted. The crowd roared. He braced, ready – and backed off again. Teasing. It was enough to elicit hysteria. Finally the band launched, and Lamar blazed into the insane vocal gymnastics of ‘For Free?’ from his third album ‘To Pimp a Butterfly’. The sold-out room detonated with joy.

Across an hour-and-a-half of music, the multifaceted Lamar presented as the perfect performer, entertainer, band leader and commentator. Hip-hop is just the vehicle for an artist so advanced he seems to defy category, transcending the genre as he worked his way through a set almost entirely collated from last year's album, the critical opus 'To Pimp a Butterfly', and the widescreen storytelling of his 2012 breakthrough album, 'Good Kid, M.A.A.D City'.

As if to keep his complex narratives on point, the show grouped album tracks together. The hectic jazz of 'For Free?' followed by 'Wesley's Theory' and a verse from 'Institutionalized' had Lamar rooted to the spot, gesticulating with his hands as if to sculpt words as they left his mouth.

That trio was another feint of sorts, a flex of verbage and intellect before he swan-dove into a swathe of 'Good Kid, M.A.A.D City' favourites. Lamar wrenched his mic off the stand and ran the stage for a colossal 'Backseat Freestyle', updated live with blasts of distorted guitar that had the pit swirling like a drain. Between that and the sing-along chant of 'Swimming Pools (Drank)', Lamar welded the back half of 'M.A.A.D City' – an old-school lope about the indoctrination of young Lamar to the hood lifestyle – with the first verse of 'The Art Of Peer Pressure', about an older Lamar finding himself getting into trouble with peers.

As the show gained intensity, Lamar opened up. After the G-funk-touched 'Hood Politics', Lamar offered: "I have to tell you this, some of my most loyal and dedicated fans are in this arena right now. I don't care if you're black, green, blue, purple, this music brings us together." And after the spooky waltz of the self-scouring 'U' – in part a wretched reflection on Lamar lording it up abroad as a childhood friend died at home – Lamar shared a dedication shorn of hip-hop bluster. "When I sing a song like that, it's not just a song representing me," he told the crowd. "It's representing every one of you. Anyone who knows my music knows it's about you. Anyone who feels like they don't want to live anymore, listen to that song and know that I'm right there with you."

Rapping, writing, performing, sharking – Kendrick never flags. After wild scenes for his final song 'Alright', he drew it up. "I am, we are, Kendrick Lamar," he boomed before leaving. We knew what he was trying to say, but we're just not. There's only one.

SECTION A: 40 MARKS

Answer all of the following questions

Read the extract ‘Review of Henry Irving as Hamlet’

A1.

- (a) When did Henry Irving first play Hamlet in London? [1]
- (b) How many consecutive runs did Irving have as Hamlet? [1]
- (c) What does Irving say about his final performance? [1]

A2. The author of the extract reviews Irving’s performance as Hamlet. How does he do this effectively? [10]

You should comment on:

- What he says about Irving’s performance
- His use of language and tone
- The way he structures his review

To answer the following questions you will need to read the extract ‘Hamlet Review’.

A3.

- (d) What does the writer mean by saying Cumberbatch as Hamlet is “arresting but not disturbing” at the start of paragraph 3? [1]
- (e) What does the writer suggest about Cumberbatch’s overall performance? [2]

A4. What do you think and feel about the author’s personal view of the play? [10]

You should comment on:

- What is said
- How it is said

You must refer to the text to support your comments

To answer the following questions you will need to use both texts.

A5. According to these two writers, how should the character of Hamlet be performed? [4]

A6. Both of these texts review a stage adaptation of Hamlet. Compare the following:

- The writers’ attitudes to the performance
- How they get across their arguments and their use of language, form and structure [10]

You must use the text to support your comments and make it clear which text you are referring to.

Review of Henry Irving as Hamlet, 1890

Henry Irving, while in the stock company at the Theatre Royal, Manchester, first played Hamlet, June 20, 1864, for his benefit. October 31, 1874, he first appeared as Hamlet in London, an event for which the crowd began to assemble around the entrance to the pit of the Lyceum at three o'clock in the afternoon. His success was so great in this character that he gave it 200 consecutive representations, the run ending June 29, 1875.

He wore no elaborate trappings or funeral velvet, no flaxen wig like that adopted by Charles Fechter; the order of the Danish elephant was absent. He appeared simply as a man and a prince, clothed in thick-ribbed silk, and a paletôt edged with fur, a rich but simple costume, relieved only by a massive gold chain. His face wore a troubled, wearied expression; the disordered black hair was carelessly thrown over his forehead, and the marvelous eye of the actor told of his distracted mind. But so subtle was the actor's art, so daring his originality, that almost two acts of the play were allowed to pass in silence before the audience began to understand him. After the scene with the Ghost, Mr. Irving came off the stage depressed, not by the silence of the audience, but by the thought that he had not reached his ideal. To use his own words, 'I felt that the audience did not go with me until the first meeting with Ophelia, when they changed toward me entirely.' From this point in the play his personation was recognized as the most human Hamlet that the audience had ever known, and the delighted spectators were loud in their applause, even at a quarter to one in the morning.

"Henry Irving shows a Hamlet of a highly nervous and sensitive disposition; a student, an artist, and a gentleman, born to great things, happy in the love of his parents and the confident attachment of a young and guileless woman, who, by a sudden turn of extraordinary misfortune, is forced to take arms against a sea of troubles. The terrible events which occur have the effect of unhinging the man's mind, but have no power to alter his nature. He is overwhelmed, he is distressed, he is irritable, he is reflective, he talks to himself, the strain on the nervous system is almost too great for human nature to bear, but nothing can alter the inherent disposition of Hamlet. He must always be a gentleman, he must always be soft and tender to women; when he sees Ophelia, his clouded face is illumined with the sun of passion; when they allude to his mother as contradistinct from his uncle, Hamlet rises from his seat--the refined gentleman. More than this, it is impossible for Hamlet to be cruel, wilfully and deliberately. He is too sensitive, too highly cultured and too feminine in his essence. There is nothing whatever cruel in the nature of Hamlet as illustrated by Henry Irving. He can do terrible things when irritated to madness, when he is set upon, trapped and abused; but, like many of us, he cannot be desperate unless he is in a passion; he cannot fight in cold blood; he is ever meditating, planning, arguing, soliloquizing, and discussing his plan of action. But he cannot screw his courage to the sticking point. He has not a Lady Macbeth by his side to urge him on to murder. He has no one but his conscience, and arguments with conscience are seldom decisive. He can become bitterly satirical to Ophelia when he discovers the infamous plot to which she has lent herself, and when he knows he is being watched from behind the arras. He can be excessively rude to Rosencrantz and Guildenstern when he discovers that their friendship is a gross deception, and when the curtain will hide his eyes from the murder; but he cannot kill the King at his prayers, and can only accomplish it when Hamlet is an actor in a murderous scene of bloodshed, and must per force take his man with the rest. Higher even than this Hamlet's hatred of cruelty is his intense heart. Probably no Hamlet who has yet appeared, so thoroughly brought out, as Mr. Irving did, the love for Ophelia, the devotion to his mother, and the warm attachment to his friend Horatio."

On becoming the lessee of the Lyceum Theatre, Mr. Irving produced *Hamlet* as the opening attraction (December 30, 1878), Miss Ellen Terry then playing Ophelia for the first time. It ran for 108 nights and was one of the best productions, certainly so far as scenery and minor parts were concerned, that the tragedy has ever had. "The performance you have seen tonight," said Mr. Irving after the curtain had fallen, "has been the dream of my life."

Hamlet review

Benedict Cumberbatch is the sanest of Danes, 2015

I don't think I have ever seen a more rational *Hamlet*. When Benedict Cumberbatch tots up his bodkins, whips, fardels and slings in "To be or not to be", he might be enlisting the audience's support in a debate about assisted dying. Each possibility is laid out with complete clarity and assessed. Like a first-rate barrister in training, he nips around his mind to argue against himself.

Anyone who has seen Cumberbatch on stage over the past decade knows he is as quick and varied in the theatre as he is enclosed and enigmatic on the small screen. It is 10 years since he was a startlingly youthful Tesman in *Hedda Gabler*. He has since been languorous in Rattigan, exact in Ionescu and playfully monstrous in *Frankenstein*. Now it turns out that he also has an elastic ease with Shakespearean verse. He can shift an emphasis – "You *were* sent for..." – or drop in a 21st - century intonation without missing a beat or skewing the sense. He always transmits a meaning. He is never in the least bit mad.

This control is a marvel, and a limitation. Cumberbatch is arresting but not disturbing. The mightiest Hamlets are on the edge of a chasm, in danger of being engulfed. By madness in the case of Mark Rylance and Michael Sheen. By overwhelming grief and intellectual perplexity in the case of Simon Russell Beale. By massive political upheaval in the case of the 1964 Russian film. Cumberbatch may be beset, petulant and skittish but he never sounds as if he is might disintegrate.

The big soliloquies become a way of Hamlet's reasoning himself out of difficulty. "To be or not to be" is more of a "to do or not to do". The speech is now delivered well into the action, though a little earlier than usual. I would have been curious to see it open the play, as it did throughout most of the previews. It might have given the production an extra touch on the tiller, and helped to make director Lyndsey Turner's whirling ideas coalesce.

As it is, this is an evening of fitful illumination. Es Devlin's design is a tremendous look: so freighted with detail, glorious colour and bold strokes that audience members start making notes for interior decoration. The walls of a country house are covered in an extraordinary shadow-filled blue – neither marine nor sky nor turquoise nor navy. Alongside an enormous chandelier, massive bunches of desiccated flowers hang from the ceiling, as they do from the gilded staircase. Ancestral portraits scowl on the walls. Stags' heads jut from the gloom of a far-off room. After a rousing blizzard of grit at the end of the first half, the palace is covered in what looks like a slag heap: hard luck on those who have to clamber up it in heels.

This set is so sumptuous, intricate and declamatory that it runs the risk of becoming an alternative show, of competing with the action rather than steering you into it. Yet every now and then it enables a revelatory touch by Turner. Sian Brooke's Ophelia, convincingly fragile but disappointingly thin-voiced, is seen slowly labouring up that grit hill towards her death. Anastasia Hille's Gertrude watches her and, suddenly realising the danger, struggles after her. Too late. Hille is a beautiful Gertrude: febrile but restrained. She makes her own sense of the detailed description of Ophelia's drowning. This can be problematic: why didn't she throw her a lifebelt? In Hille's mouth the memory becomes a way of recovering a life, and of driving herself mad. She trembles like a silver birch.

Gigantic cinematic effects – strobe lighting, slow motion – often diminish rather than magnify impact. The duel scene is skimped, wobbling by in a blur of rolling limbs. Yet the same techniques yield an intense episode early on. Cumberbatch sits, in Christ position, at a table lit like an old master Last Supper. He springs on to the table (a risky manoeuvre but he pulls it off) to deliver "O that this too too solid flesh would melt". As he does so, those around him rise and leave, moving as if through water, so gently that their own bodies seem to be dissolving.

The pre-opening hullabaloo of this production was mainly about Cumberbatch. More of it should have been about Turner. There are infuriating moments here: why does Hamlet have to strut around like a toy soldier when feigning madness? Why has she let some tinny acting through? Yet there is also tremendous drive from this young director. What a piece of work is a woman.

SECTION B: WRITING

Spend ONE HOUR on this section. This will test AO5 and AO6, which are both about the quality and accuracy of your writing.



What will the paper look like?

SECTION B: 40 marks <i>Answer Question B1 and Question B2.</i> <i>In this section you will be assessed for the quality of your writing skills.</i> <i>For each question, 12 marks are awarded for communication and organisation; 8 marks are awarded for vocabulary, sentence structure, punctuation and spelling.</i> <i>Think about the purpose and audience for your writing.</i> <i>You should aim to write about 300-400 words for each task.</i> B1. Your school/college is keen to reduce waste. Write a report for the Headteacher/Principal suggesting ways this might be done. You could include: • examples of waste at the moment; • your ideas about how the situation could be improved. [20] B2. A proposal has been made to hold a motorcycle race on the roads in your area. You have decided to write an article for your community magazine to share your views on this proposal. You could write in favour or against this proposal. Write a lively article for the magazine giving your views. [20] <i>The space below can be used to plan your work.</i>

Unlike Section A, where there is a specific strategy for answering each type of question, in Section B there is much more room for creativity and individual expression. However, there are still a number of tips for success the examiner has suggested you should follow!

Examiner's Tips for Transactional / Persuasive Writing

- TAP it first! (type, audience, purpose). Don't start writing until you're clear WHAT (type) you're writing, WHO (audience) you're writing to, and WHY you are writing (purpose).
- PLAN! Spend the first 5 minutes of your 30 minutes writing a detailed plan
 - Mind map 4-5 main sections to your writing
 - Think about the order of your writing (this will help you develop cohesion between paragraphs)
- DON'T attempt to sound like you've swallowed a thesaurus. The examiner will expect to see some well-chosen sophisticated vocabulary, but it shouldn't be every other word. (If every paragraph has TWO examples of sophisticated vocabulary, that's quite enough).
- Be clear! Start your paragraphs with a sentence that clearly indicates where that paragraph is going.
- Sound like you care. Don't sit on the fence. Engage with the tasks and write something the examiner will be pleased to read.
- Watch your accuracy. Make sure you know the basics and get them right in the exam! This includes apostrophes, semi-colons, spelling of homophones, commonly misspelled words, etc.
- Show the examiner a range of skills. Vary your sentence constructions for effect, display some sophisticated vocabulary, paragraph your work intelligently.

Example Answers

Section B

B1 Dear Mrs

I am aware of your growing problem in school with handling the amount of waste discarded and left around the premisis. In my opinion, I believe it makes the school cluttered and is not a nice environment to learn in. School should be a place to learn around your peers and take on skills for future life, however it becomes hard to enjoy and appreciate the time we have here when you're surrounded in litter and waste. I am sure you agree and would consider my views on decreasing the amount of waste in the school. ✓

phrasing? } The big cause of waste is students being too lazy to 'bother' putting waste in bins. There are already a vast amount of bins in the school cafeteria and it is not improving in the levels of waste. What we need in the school, is a stimulus that makes the students want to throw their waste away and not just leave it to staff. My idea is, to have a praise system to encourage students to throw waste away and have rewards for that kind of behaviour. When being praised the probability of them repeating that ✓ behaviour will increase. Students need a positive reaction to cleaning waste away instead of constantly being scolded. The constant negative reaction makes the students become annoyed and frustrated and makes them less likely to remove their rubbish. ✓

Another idea is, to educate the children on landfill sites and the amount of litter and waste and where it goes. I think one of the problems is, that the students do not know the implications of the amount of waste and are oblivious to what it does to the environment. Recycling bins could also be another way to reduce waste as the students could sort their waste instead of it just going into landfill. School trips to waste disposal sites and how much waste there is could also open the students eyes to the world around us and how it's slowly dying.

Thank you for considering my ideas,

Yours faithfully,

.....

343 words

Secure awareness of intended audience
Content is developed / well-judged and has
a clear structure.

Over-use of commas / occ. phrasing is awkward.

8+5

A motorcycle race?! On Victoria Way? Are the council crazy or something? Why on earth would you pick a street full of sleepy houses to have a motorcycle race?

Completely stupid, if you ask me. Yeah, yeah, there's the publicity side to it and tourist benefits but being real here, I really can't cope with being woken up with the blaring roar of motorbikes. I already have to go to school that's punishment enough!

As well as being woken up early which is a sin in itself, you expect me to be perfectly fine with roars of thunder all weekend long from those disgusting throttley bike engines? NO! NEVER EVER WILL I BE OK WITH THAT! Weekends are my time to relax, take a break, all that jazz, but I cannot do that if they have a stupid motorbike race all weekend. Can a woman not have some peace? I would like some sleep I need to look as beautiful as possible and I can't do that if I'm kept awake by the noise. I'm already grumpy and opinionated without the sleep deprivation.

Another thing, I want to live in a nice clean healthy world when I grow up to be a beautiful flower, not filled with smog and harmful chemicals in the air. This race isn't exactly the cleanest most environmentally friendly one and that's exactly why I don't want it happening. Can we replace the bikes with ponies? Altogether much cuter, fluffier and much better for my gal, mother nature. It also would be alot funnier to watch loads of heavy metal bearded bikers on fat Shetland ponies poncing along the street.

As you may know, I am super busy with my hectic superstar lifestyle (well not really, but I can dream!) and sometimes I want to get away from real life and escape to retail and smother myself in nice smelling new clothes. A girl needs to look good and having this bike race on my street is going to stop me and everyone else on the street getting out ^ their house. I joke about the celebrity thing but really some people need to get out to do their "thang" and go to jobs etc. Having this bike race would impeade everyone's freedom and leave them trapped in their homes.

383 words

Some ambition here and tries to appeal to intended audience with some humour.

Some errors.

10+5

15

B1)

Lights
Water
Food

Our school wastes many things, from electricity to food, and this needs to stop.

There are many ways this can be done and this report will outline my recommendations. ✓ Clear intro.

develops
the
point
well.

Currently, the school is losing about £500 a year in unnecessary electricity bills. We are also damaging the environment while we waste electricity. As a school, we waste electricity by leaving the lights on in unused classrooms, failing to switch of computers and, often using the lights when unnecessary. To reduce this waste of both money and energy, the school should turn off the lights when they are not in use. To reduce this waste of both money and energy, the school should turn off the lights when they are not in use and when classrooms are empty. A rule could be created where the last person out of the room has to turn off the lights, or a reward system could be put in place for the students make the biggest attempt to save energy. Computers should be switched off when not in use. The time taken at the beginning of a lesson to turn them on again is a small price to pay for reducing the energy consumption of the school. ✓

Again,
the
argument is
developed
✓

Currently, the school also wastes a lot of water, as the new water coolers cannot be manually stopped, unlike the old ones. Instead students must wait for the water flow to cut off by itself, which can take a long time and wastes up to 200 litres of water in a week. It is a similar story at all of the sinks in the toilets as well. This massive waste could be prevented by switching the taps in the toilets to taps which can be manually turned off, so that students may use only what water they need to wash their hands. ✓

The water coolers should also be exchanged for ones where the students control the flow of water, rather than the current system of having to wait until the water stops. ✓

The minor inconvenience of the cost and effort required to replace the water coolers and taps would be worth it in the reduction of the school's water waste and the resultant lowering of the utility bill. ✓

The school also wastes a lot of food, as there is a lot left over at the end of lunch on Friday which cannot be used until Monday. This results in higher food costs for the school and also means that the school produces more things to be sent to landfill. ✓

To combat this, less food should be made each week, as clearly the school is making more than it needs, or, if that is not possible, the excess food should be sent to somewhere other than landfill, for example to people in the area who need it. ✓

In conclusion, the school wastes many things, which is a problem, but thankfully it is a problem with a relatively simple solution. I have made my recommendations here and I believe that there will be a positive change if they are implemented. ✓

510 words

Points are convincingly developed - and with relevant details. The response is well structured and with clear awareness of intended audience.

Almost error-free. Sentences are well constructed and varied.

12 + 8

20

- B2) THE HILLS ARE ALIVE WITH THE SOUND OF MOTORCYCLES. (and that's not a good thing!) ✓

As you may have already heard, the National Motorcycle Race Association has put forward a proposal to have a street race on our local roads. Is that a good idea? Absolutely not! ✓

Motorcycles racing round our streets at ungodly speeds is highly unsafe. As much as I hate to say it, our roads are in very poor condition. I know, we all know, about that large pothole in the middle of King Street that's been there for two years now, and the council still hasn't fixed it. What's going to happen when 30 motorcycles come tearing down that street? Well, if one of them gets his bike caught he'll regret it, that's for sure. ✓

Despite that obvious danger our roads present to the competitors we must not forget the danger they themselves present to our children. Ignoring, for one moment, the obvious danger of little Tommy wandering into to road and getting squashed by a bike, we must also consider the future. When these daredevil racers come screaming through our town on their souped-up Hondas, how many of our children will be inspired to follow? Our children will put themselves at risk constantly in order to compete in these death-defying races and it should not be encouraged. ✓

I see that I have not yet mentioned the horrendous sound that accompanies 30 500cc motorbikes roaring over the hills. I have now. We've all thought it. Every single person who has read that proposal has at least once thought 'wow, that's going to be really loud,' don't deny it. And it's true – it will be really loud, that's a part of the problem. ✓

I will say that the tourism produced by such a high profile race will give our local economy a much needed boost. It will, and that'll be good, but do we really need to go to such extremes to get it? And, let's be honest, do we really want a bunch of tourists coming into our town and stealing all the good parking spaces? ✓

350 words

Tone and register is appropriate – shows good awareness of intended audience. Content is well judged and with some ambition. Lively. Might have concluded more strongly?

A few errors.
12

10 + 7

17

Know your Homophones

Homophones are words that sound the same but are spelled differently. If you get the wrong spelling, your writing will not make sense and you will lose marks for your overall response.

1. They're, there and their

"they're" is perhaps the easiest to remember. It is the shortened form of "they are". For example: They're catching a flight at 11.45.

"their" means "belonging to them"

For example: Their house is in Broad Street.

"there" is used in 2 ways:

1) to mean a place

For example: The post office is over there.

2) with the verb "to be" (in phrases like "there is", "there are" etc).

For example: There are 26 letters in the alphabet.

See if you can choose the correct words to fill the gaps in the following sentences. For each example can you explain why your chosen word is correct?

1. They always take dog with them on holiday.
2. Let's wait alongside the exit.
3. Ask them if coming tomorrow.
4. building an extension to our school.
5. are over 1200 students at our school.
6. We'll call in at McDonald's if 's time.
7. football team is at the top of the league.
8. Sam is always in good time.
9. Dad was pleased that they had done so well in exams.
10. I'm afraid going to find the move very stressful.
11. My parents won't be coming as both working on Saturday.
12. The teacher told them to leave books on her desk.

To, too and two

"Two" is always a number - the number 2

For example: The two boys shivered in the cold.

"Too" can be used in 2 ways: to mean

"excessively" e.g. too far, too expensive

to mean "also" or "as well" e.g. Will you be skating too?

"To" is used in 2 ways: to show direction
e.g. He passed the ball to his brother as
part of a verb e.g. He wanted to read the
new Harry Potter book.

See if you can choose the correct words to fill the gaps in the following sentences. For each example can you explain why your chosen word is correct?

1. There were trains standing in the station.
2. I usually go the swimming pool on Saturdays.
3. The question was hard for me.
4. My best subject is Geography but I'm quite good at English
5. Maisie tries train at least four times a week.
6. The music was far loud for Joe's parents.
7. Twice is four.
8. Jack's ambition is become an actor.
9. heads are better than one!
10. "I'd like a cookie please," said Emma. "Me !" shouted Mick.
11. I wouldn't bother much about what to wear at the party.
12. "Remember bring a change of clothes in case we get wet.

Where, wear, were and we're

"Wear" means to have on the body.

"Where" means in what place or to what place or from what place.

"Were" is used in when talking about actions in the past.

"We're" is used as a contracted form of "we are."

See if you can choose the correct words to fill the gaps in the following sentences. For each example can you explain why your chosen word is correct?

1. I _____ warm clothes in Winter.
2. I do not know _____ Mr Banks lives.
3. We _____ at the game yesterday.
4. _____ are you going this evening?
5. Have you decided where _____ going?
6. Susan had to _____ a bandage on her arm.
7. When we _____ at the seaside we swam.
8. People _____ sandals in warm countries.
9. _____ Ryan and David at the library.
10. _____ did the new pupil come from?
11. We decided that _____ meeting at 6pm.
12. Clothes to _____ for Summer are in the shops.
13. _____ can she be?
14. _____ you here last night when we _____ visiting?

Commonly Misspelled Words

accommodation
actually
although
argument
audience
autumn
beautiful
beginning
believe
beneath
buried
business
caught
climb
column
concentration
conclusion
conscience
conscious
consequence
continuous
decide/decision
definite
development
disappear
disappoint
embarrass
environment
evaluation
evidence
explanation
February
fierce
forty
fulfil
furthermore
guard
happened
health
height
imaginary
interesting
interrupt
issue
jealous

knowledge
listening
lonely
meanwhile
mischief
modern
moreover
necessary
nervous
original
outrageous
parallel
participation
pattern
peaceful
people
performance
permanent
persuade/persuasion
physical
possession
process
proportion
queue
receive
reference
remember
safety
secondary
separate
sincerely
skilful
soldier
stomach
straight
strategy
success
surely
surprise
technique
tomorrow
unfortunately
weight
weird
women

Useful Connectives

Instruct / Recount / Sequence (Temporal Connectives)		
• first (second third etc.)	• finally	• then
• when	• next	• here
• now	• lastly	• hitherto
• at this point	• at this moment	• until then
• meanwhile	• next time	• soon
• after a while	• at once	• straightaway
• in the end	• afterwards	• previously
• before that	• on another occasion	• whenever
• since	• while	• later on
Compare / Discuss / Argue (Comparative Connectives)		
To show a similarity or add a point		
• also	• in addition	• furthermore
• moreover	• additionally	• even
• let alone	• as well	• indeed
• not only		
To show difference or opposition to a point		
• however	• nevertheless	• on the other hand
• in contrast	• though	• in fact
• by contrast	• alternatively	• even so
• yet	• anyway	• differs from
• whereas	• on the contrary	• in other respects
• instead	• rather	• elsewhere
• but	• in spite of this	• in that respect
To reinforce a point		
• besides	• anyway	• after all
• moreover		
Explain		
• for example	• for instance	• in other words
• that is to say	• besides	• e.g.
• in that	• i.e.	
List		
• first(ly)	• second(ly) etc.	• first of all
• finally	• lastly	• for one thing
• for another	• in the first place	• to begin with
• next	• in summation	• to conclude