

Year 10 Home Learning Language Paper 2 (Reading Section) Booklet

Activities by Miss Linden

Summer Term (Week 4)

Complete [Question 1 and 2](#) revision in the booklet -

- Use the link to the Mr Bruff YouTube video on Question 1 and 2 to help you with this week's learning https://www.youtube.com/watch?v=yKZ_Tr2Y-CE
https://www.youtube.com/watch?v=HTfc7P_OLs

Summer Term (Week 5)

Complete [Question 3](#) revision in the booklet -

- Use the link to the Mr Bruff YouTube video on Question 3 to help you with this week's learning https://www.youtube.com/watch?v=R UWxpg_EmeM

Summer Term (Week 6)

Complete [Question 4](#) revision in the booklet -

- Use the link to the Mr Bruff YouTube video on Question 4 to help you with this week's learning - <https://www.youtube.com/watch?v=DsWDQw4xwW0>

Where do you complete the work?

Complete all work in your Language GCSE exercise book.

- If you would like your teacher to mark one piece of work following your weekly tasks, please email a picture to your teacher and wait for their feedback.

You are expected to email a completed question to your teacher weekly.

Guidance

Where a subheading is in **black**, it is important that you **get the relevant information into your books**. It will either be new knowledge or a knowledge recap.

Where a subheading is in **red**, it is important that **you try the tasks and activities** stated in the booklet.

Help:

Remember to **use GCSE Pod** to find the pods that are relevant to your weekly learning. **Links to relevant Pod areas:**

<https://members.gcsepod.com/shared/podcasts/title/13450>

Email your teacher if you would like any further support, or send a message to the SWAEnglish Instagram account.

Competitions:

- <https://www.thetouristtrail.org/competition/young-persons-writing-competition/> - write at least 400 word blog about a dream holiday in the UK. Prizes for 1st, 2nd and 3rd. Win money towards a day out at a UK attraction.
- <https://www.wilbur-niso-smithfoundation.org/index.php/awards/author-of-tomorrow> - write an adventure story 1500-5000 words. Can win £150- £1000, as well as book tokens and story will be published in an online anthology.

Question 1

Read again the first part of **Source X** from **lines 1-X**. Choose **four** statements below which are **true**.

4 marks

AO1

5 minutes maximum.

What to do when reading:

1. Draw a line under the last line you have to focus on
2. Write "Q1" in the margin, next to the section you have to focus on
3. Read the text very carefully.

What to do when answering:

1. Shade four boxes only
2. Some of the answers will not be explicit; you need to read each statement carefully and you may need to infer from the information
3. If you notice you have made a mistake, put a clear X through the shaded box.

Video support:

<https://members.gcsepod.com/shared/podcasts/title/13450>

https://www.youtube.com/watch?v=yKZ_Tr2Y-CE

Have a go using the 'What to do' above:

1. Choose four statements which are true:

The rain is coming down at a profound slant and I am kneeling in the cold mud behind a stack of tyres. I can't see anything through my spattered goggles, but I can hear the bullets whistling over my head and knifing into the mud around me. I am pinned down in a crossfire. This is a nightmare, I think. But isn't a nightmare. It's my son's birthday party.

In accordance with his wishes, we have come to a paintballing centre, in woods somewhere near the M25, along with seven 12-year-old boys, eight signed liability waivers, a coach-load of Chinese tourists and two large men who, according to my wife, fought together in Kosovo.

"I overhead them talking about it," she says while adjusting her ammunition belt.

"You mean they didn't get enough of this in Kosovo?" I say. I've had enough of this before they've even given us the guns.

Most of the boys have been paintballing before, and during the car journey to the centre they chatted animatedly about how much it hurts to be shot. By the time we arrive, my wife is pale with apprehension and I have gone quiet.

– ‘I see my wife coming off the field of battle, all smiles’

- A. Tim Dowling is having a bad dream.
- B. Tim Dowling is at his son's birthday party.
- C. Tim Dowling is going paintballing.
- D. Tim Dowling's wife is looking forward to the activity.
- E. Two of the men on the trip have fought in Kosovo.
- F. The coach driver is Chinese.
- G. The boys are in a good mood during the car journey.
- H. Tim Dowling remembers the muddy trenches of war.

1. Choose four statements which are true:

I glanced at the rope stretched tautly above me. It ran up the wall and disappeared onto the slope above. There was no possibility of getting back to that slope some twenty feet above me. I looked at the wall of the crevasse close by my shoulder. On the other side another wall of ice towered up ten feet away. I was hanging in a shaft of water ice. The decision to look down came as I was in the process of turning. I swung round quickly, catching my smashed knee on the ice wall and howling in a frenzy of pain and fright. Instead of seeing the rope twisting loosely in a void beneath me, I stared blankly at the snow below my feet, not fully believing what I was seeing. A floor! There was a wide snow-covered floor fifteen feet below me. There was no emptiness, and no black void. I swore softly, and heard it whisper off the walls around me. Then I let out a cry of delight and relief which boomed round the crevasse. I yelled again and again, listening to the echoes, and laughed between the yells. I was at the bottom of the crevasse.

– Touching the Void

- A. Joe Simpson had an injured knee.
- B. Joe Simpson was in a climbing centre.
- C. Joe Simpson was under water.
- D. Joe Simpson thought he saw a floor of snow beneath him.
- E. Joe Simpson felt delighted when he saw the floor of snow.
- F. Joe Simpson enjoyed climbing.
- G. Joe heard whispering coming from the walls.
- H. It was impossible for Joe Simpson to get back to the slope.

1. Choose four statements which are true:

February 2nd, 1911

Impressions

The seductive folds of the sleeping-bag.

The hiss of the primus and the fragrant steam of the cooker issuing from the tent ventilator.

The small green tent and the great white road.

The whine of a dog and the neigh of our steeds.

The driving cloud of powdered snow.

The crunch of footsteps which break the surface crust.

The wind blown furrows. The blue arch beneath the smoky cloud.

The crisp ring of the ponies' hoofs and the swish of the following sledge.

The droning conversation of the march as the driver encourages or chides his horse.

The patter of dog pads. The gentle flutter of our canvas shelter.

Its deep booming sound under the full force of a blizzard.

The drift snow like finest flour penetrating every hole and corner – flickering up beneath one's head covering, pricking sharply as a sand blast.

The sun with blurred image peeping shyly through the wreathing drift giving pale shadowless light.

The eternal silence of the great white desert. Cloudy columns of snow drift advancing from the south, pale yellow wraiths, heralding the coming storm, blotting out one by one the sharp-cut lines of the land.

The blizzard, Nature's protest – the crevasse, Nature's pitfall – that grim trap for the unwary – no hunter could conceal his snare so perfectly – the light rippled snow bridge gives no hint or sign of the hidden danger, its position unguessable till man or beast is floundering, clawing and struggling for foothold on the brink. The vast silence broken only by the mellow sounds of the marching column.

– Extract from Scott's diary

- A.** Scott's first diary entry is a list of his impressions of the place.
- B.** Scott wishes he had a bigger tent.
- C.** Scott has noticed the way things sound as well as the way things look.
- D.** Scott notices that the crevasse is dangerous because it is hidden.
- E.** The droning conversation makes Scott feel bored.
- F.** Scott has both dogs and horses with him on his journey.
- G.** When the snow hits his face, he describes immense pain.
- H.** His cigarette smoke appears blue against the white snow.

Question 2

You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources to write a summary of the [*differences OR similarities*] between...

8 marks

AO1

10 minutes

What to do when reading:

1. Highlight the key words in the question
2. Highlight relevant quotations that fit the narrow focus of the question
3. Annotate (make notes around) your highlighted quotes with perceptive inference – details that are not explicitly known from the texts

Worked Planning Model:

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

Use details from both sources. Write a summary of the differences between the parents in each source.

<p>Source A. The following extract was published in <i>The Guardian</i> and was written by Fran Abrams in 2008. It is entitled 'It isn't about punishment' and discusses the introduction of parenting orders, which were designed to tackle bad behaviour.</p>	<p>Source B. The following extract from <i>Social Investigation – How the Poor Live</i> by George R Sims, was written in 1883. In this extract the writer describes the meetings that take place with parents when a child has not gone to school.</p>
<p>Nick and Samantha Homer have just been asked how often they received phone calls from their son's school. "All the time!" they chorus. Shane, who is 12 and attends Pent Valley technology college in Folkestone, Kent, is not a model pupil.</p> <p>"It's mostly messing around," explains Shane, who is sitting uneasily on a hard-backed chair in the school library. "Me and my mate might start calling each other, and then I usually get told off a little bit."</p> <p>A little more probing reveals Shane's mastery of understatement. His parents have lost count of the number of times he's been internally excluded and kept separate from his fellow pupils for a day, and on one occasion he was formally excluded and told to stay at home.</p>	<p>All children must come unless illness or some equally potent excuse can be urged, and if they don't the parent must appear before a magistrate, who, if the case is made out, is bound by the law to impose a fine. I will endeavour to show you, as the meeting progresses, a few of the parents who thoroughly deserve the penalty.</p> <p>A "B" meeting is held in the up-stairs room of one of the Board Schools. Here is a sketch of one in full swing. The summoned parents are waiting in a huge crowd outside. They come in one by one to be disposed of.</p> <p>Here is a lady who very much objects to being summoned.</p> <p>"What bizerness 'as he to summings me," she says, pointing to the officer, "just cus my boy ain't bin fur a week? He's 'arsh and harbitury, that's what he is. 'Arsh and harbitury.</p>

<p>"When the phone rings, your heart sinks," Samantha says. "It's anger that gets him. There'll be some name-calling and he'll get riled. He doesn't realise sometimes that he's gone too far."</p> <p>Pent Valley, like all secondary schools, has a range of strategies for dealing with the behaviour of pupils like Shane. Each year group has a non-teaching student manager, for example, to whom pupils can go for time out or a chat. And when a pupil is excluded, his parents must sign an agreement before his return, underlining the support they will offer to help prevent further incidents. Sometimes this will include an extra £1 in pocket money for every day the child behaves well at school. It seems to be working. In the autumn term of 2006, the school had 110 fixed-term exclusions, but a year later the number had fallen to 50.</p> <p>But there is one tool Pent Valley has never employed in dealing with behaviour issues - the parenting order. These orders were introduced in 2004 amid great political flourish. The plan was that parents whose children were excluded for a fixed term and who did nothing to "turn around their child's behaviour" would be forced to sign parenting contracts. Breach of such a contract would then lead to a court hearing at which a parenting order would be imposed. Under such an order, parents would be compelled to attend guidance classes and to comply with whatever conditions the court thought necessary to improve their child's behaviour. The Homers agree. Despite their dread of the school's phone calls, they've offered to come in on a regular basis.</p>	<p>D'ye think I ain't got anything to do without a-trapesin' down here a-losin' my work. I tell ye what it is-"</p> <p>The chairman mildly interposes- "My good lady-"</p> <p>"Don't good lady me. I ain't a lady. If I was you daren't treat me like it, you daren't ; it's only because I'm-"</p> <p>"My good woman, will you allow me to say one word?"</p> <p>"Oh-yes-certainly-if you've got anything to say- go on."</p> <p>Thus encouraged the chairman points out to the voluble lady that her son has not been to school for a fortnight.</p> <p>"Well, it's all through the boots."</p> <p>"Boots!" says the chairman; "why, that was what you said last time, and we gave you an order on a shoemaker for a pair."</p> <p>The woman acknowledges this is so. Some charitable people have started a fund to let a few bad cases have boots and this truant has been one of the first recipients.</p> <p>"I know you was kind enough to do that," says the mother, "but they 'urt him and he can't wear 'em." Here the officer who has brought the lady up before the Board tells <i>his</i> story.</p> <p>"The boy had a decent pair of boots supplied him, sir; but Mrs. Dash went back to the shop with him, and said they weren't good enough - she wanted a pair of the best the man had in stock, and made such a noise she had to be put out."</p> <p>"Which, beggin' your pardon," strikes in the angry lady, "it's like your imperence to say so. They 'urt the boy, they did, and he haves tender feet, through his father, as is dead, being a shoemaker hisself."</p>
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Supportive of the school

School and its punishments as an inconvenience – against it

What to do when writing:

1. Do not write an introduction – this is not an essay.
2. Start with Source A and then move onto Source B
3. For each Source begin with 'What?' – summarise how each source presents the focus.
4. Next is the 'How?' part: support your topic sentence with evidence from the extract. You might have more than one piece of evidence. If you do, you can write about more than one quotation by 'clustering' the two quotations together.

5. Finally, don't forget the important '**Why?**' part: include short, perceptive inferences that you can make from your evidence about the question focus.
6. To move from Source A to Source B, select the appropriate comparing or contrasting connective.
7. Finish off your comparative paragraph with a final summary of the two Sources and how they present the question focus differently or similarly.

Model paragraph:

The parent's behaviour and their interactions with the education system vary significantly. In source A the parents seem concerned with the misbehaviour of their son, Shane, and feel a sense of "dread" when he is in trouble. They do attempt to support the school and encourage their son to behave, as we learn that they "offered to come in on a regular basis" implying their persistence and relentless motivation to contribute to the school's punishment of Shane. Contrastingly, the mother in source B cares little about her son's education as she avoids him going to school by lying, and becomes "angry" and "objects" to being questioned, suggesting she is not willing to comply with the education authorities, perhaps revealing her lack of interest in schooling and in particular the progress of her son. Therefore, the parents in both sources differ greatly, with source A's parents being supportive and encouraging their son to learn and improve, and source B's mother is discouraging her son from learning.

Video support:

<https://members.gcsepod.com/shared/podcasts/title/13450>
https://www.youtube.com/watch?v=tHTfc7P_OLs

Using the 'What to do' above, have a go at the following practice questions below:

SELECT ONE OF YOUR COMPLETED QUESTION RESPONSES TO EMAIL TO YOUR TEACHER FOR THEM TO MARK AND GIVE YOU FEEDBACK.

2. You need to refer to Source A and Source B for this question.
Write a summary of the **differences** between the shop in each source.

Source A. Punch, December 7, 1878	Source B. Marketing Week, 2018
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<p>TOYLAND.—As sure as ever Christmas draws near, the bazaars and shops of London put on a festive appearance. Toys innumerable, and various in shapes, sizes, and patterns, are thrust forward, so that kind-hearted uncles and aunts and indulgent grannies, as well as thoughtful fathers and loving mothers, may see what can be done to give pleasure to the little ones.</p> <p>What a bewilderment of pretty things, to be sure! Here are cups and saucers and tea-pots, that little girls may serve out tiny cups of tea to thirsty companions, or to the family of dolls in the nursery. And what a lot of dolls! Shelves are piled up with boxes, and in all of them, wrapped up in tissue-paper, are dolls. Baby dolls, and dolls dressed as brides; some of wax, china, or rag. Here are cradles in which dolly may sleep, or in which she shall be put when she is sent to bed without her supper when she has been naughty; and perambulators, that her little mistress may give her a ride in the park when she has been good. Skipping-ropes, battledores, tennis rackets, and hoops by the dozen, for the girls.</p>	<p>High street toy retailer The Entertainer's new £700,000 flagship store in Westfield London is a children's haven of high-tech tablets, interactive floor projections and fart buttons. Stand in front of its augmented reality mirror and you can change your outfit entirely.</p> <p>To avoid the same fate as recently-folded Toys R Us, The Entertainer knew it needed to offer more than rows of shelves crammed with toys. And with profit up 37% year on year, CMO Phil Geary's belief that specialist high street retailing is "far from dead" certainly seems justified.</p> <p>And so The Entertainer "ripped up its rule book" and decided to transform its traditional static store windows into something that could grab a child's attention and keep it. The hope is there is enough going on for them to remain interested for three to four minutes.</p> <p>The windows now have a variety of branded content jumping between dynamic screens, inspired by "a very long list of fun stuff" children said they wanted to see.</p>
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2. You need to refer to Source A and Source B for this question.
Write a summary of the **differences** between the new train stations in each source.

Source A. Illustrated London News, 1849	Source B. 2018
<p>Passing under the magnificent Doric entrance, which has always formed so grand a feature to the entrance of this line of railway, the huge pile of building recently erected at once arrests the eye. This building, which has been designed by Philip Charles Hardwick, Esq., and erected by Messrs. William Cubitt and Co., at a cost of about £150,000, will now form the grand entrance to the London and North-Western Railway.</p>	<p>The Southbank Centre has come to Hackney Wick in the form of a stunning new London Overground station, with vast expanses of wood shuttering concrete offset with weathering steel.</p> <p>There's been a station at Hackney Wick, but the ticket facilities were, well, a metal shed, and access up a long, very long, slope. Being on the edge of the Olympic Park and an area that's seeing regeneration sweeping its way, the station needed a major overhaul.</p>

The structure, on the exterior, is of plain Roman style of architecture, and is 220 feet long by 168 feet in width. At the southern front there are five entrances over which extends, for a considerable distance from the face of the building, a capacious awning, under which carriages may draw up and passengers alight without being exposed to wet or any other inclemency of the weather. The outer- doors just mentioned lead into what is called the "outer vestibule" which is 22 feet in depth and 64 in width, having a beautifully designed mosaic pavement, constructed of patent metallic lava, within a border of Craigleith stone. On the northern side of the "outer vestibule" are again five other entrances, leading into the Grand Hall or Vestibule; and this hall, for size and grandeur, is probably unique: in dimensions it is truly gigantic, being 125 feet 6 inches in length, 61 feet 4 inches in width, and 60 feet in height. At the northern end is a noble flight of steps, leading to a vestibule, in which are doors opening into the general meeting room, the board room and the conference room.

Not so much the platforms, which are largely unchanged, but the access to the platforms, adding in shorter stairs, and much shorter lifts for both sides.

In recent years, it would not be unreasonable to say that TfL's station improvement works have been rather bland, flat concrete, lots of glass and blue edging, but no real pizzazz. Hackney Wick is also a lot of concrete and glass, but it screams design.

The architects, Landolt Brown say that they have drawn on the area's industrial heritage for the design of the new ticket hall. A large glass wall brings light into the station, and when the subway is open, lets light into the underpass. It's not just a simple sheet of glass panels though, they've created a continuous chain of extruded glass hexagons that offer a dynamic wall where otherwise bland normality could have been expected. Held in place by weathering steel they will also be side-lit with a green glow at night.

Question 3

You now need to refer only to **Source X** from **lines X - X**. How does the writer use **language** to describe ...?

12 marks

AO2

15 minutes.

Knowledge Recall:

To be successful on this question, you need to be confident identifying appropriate language techniques to explore. Below, write a definition for each method listed.

- | | |
|--------------------|------------------|
| 1. Metaphor | 7. Juxtaposition |
| 2. Simile | 8. Zoomorphism |
| 3. Personification | 9. Alliteration |
| 4. Verb | 10. Adjective |
| 5. Oxymoron | 11. Repetition |
| 6. Noun | 12. Adverb |

What to do when reading:

1. **Highlight** the key words in the question
2. Avoid technique spotting! Only highlight relevant quotations that will allow you to explore (in detail) the focus of the question
3. Circle the most important words in creating the effect stated in the question
4. Annotate (make notes around) your highlighted parts and circled words with the appropriate language technique, word classes and your ideas – aim to do this for three quotations.

Worked Planning Model:

3. You now need to refer to source B, lines 10-24.

How does the writer use **language** to describe the **weather** on his journey?

A thaw, by all that is miserable! The frost is completely broken up. You look down the long perspective of Oxford-street, the gas-lights mournfully reflected on the wet pavement, and can discern no speck in the road to encourage the belief that there is a cab or a coach to be had — the very coachmen have gone home in despair. The cold sleet is **drizzling** down with that gentle regularity, which betokens a duration of four-and-twenty hours at

Present
participle

—
constant/
ongoing/
relentless

Simile – inability to escape it/ stuck

least; the damp hangs upon the house-tops and lamp- posts, and clings to you like an invisible cloak. The water is 'coming in' in every area, the pipes have burst, the water-butts are running over; the kennels seem to be doing matches against time, pump- handles descend of their own accord, horses in market-carts fall down, and there's no one to help them up again, policemen look as if they had been carefully sprinkled with powdered glass; here and there a milk-woman trudges slowly along, with a bit of list round each foot to keep her from slipping; boys who 'don't sleep in the house,' and are not allowed much sleep out of it, can't wake their masters by thundering at the shop-door, and cry with the cold — the compound of ice, snow, and water on the pavement, is a couple of inches thick — nobody ventures to walk fast to keep himself warm, and nobody could succeed in keeping himself warm if he did.

– Published in 'The Evening Chronicle' by Charles Dickens

What to do when writing:

1. Do not write an introduction – this is not an essay.
2. Start each paragraph with a clear topic sentence (the 'What?' part) which answers the question. However, be specific – don't keep repeating the phrase from the question as it is deliberately broad and open for you to narrow the focus onto three different aspects.
3. Next is the 'How?' part: support your topic sentence with evidence from the extract.
4. Finally, don't forget the important 'Why?' part: explain the effects of your evidence, language devices and important words, ensuring your comments all answer the question.
5. Aim to write up your three short, concise paragraphs you planned.

Model paragraph:

Throughout the extract Dickens does not depict the rain as violent or even heavy but instead emphasises its permanence and the way it remains stuck to the London streets. Dickens uses a semantic field of constant verbs to exemplify the way the rain moves and how it hangs around, with "clings", "hangs" and "drizzling" highlighting the movement of the wet weather. The present participle verb "drizzling" reveals the way the rain is constant and ongoing, with the phrase "gentle regularity" linking to the idea that whilst it is not forceful rain, it is regular and persistent. Dickens then uses the simile "clings to you like an invisible cloak" to create imagery of the damp settling everywhere and almost enveloping the inhabitants of London. The adjective "invisible" makes it seem like the wet weather is something you cannot escape – this is not a "cloak" that can be removed, as it will enshroud its victims regardless of their desire to have it. This is further indicated by the verb "clings", where the weather is portrayed as something you cannot remove, almost personifying the damp weather as something that is desperate to remain on every inch of London's streets and the people there; it "hangs" around forever.

Video support:

<https://members.gcsepod.com/shared/podcasts/title/13450>

https://www.youtube.com/watch?v=R UWxpg_EmeM

Using the 'What to do' above, have a go at the following practice questions below:

SELECT ONE OF YOUR COMPLETED QUESTION RESPONSES TO EMAIL TO YOUR TEACHER FOR THEM TO MARK AND GIVE YOU FEEDBACK.

3. You now need to refer to source B, lines 1-12.

How does the writer use language to describe the toy shop at Christmas?

Christmas is coming. The lights are up, the shops are crowded, and my five-year-old son is sitting in front of the television repeating a mantra every 30 seconds during the commercial breaks (with pauses only for Barbie ads): 'I want that. I want that. I want that.' Working out what he really wants in the middle of this deluge of advertising is hard enough; but then, if what he's chosen turns out to be this year's favourite, the problem is getting it. Last-minute toy shortages have become such a feature of the festive season that there's even been a Christmas-shopping action movie, Arnold Schwarzenegger's dismal 1996 flop *Jingle All The Way*, in which he plays a dad battling through the malls on Christmas Eve for that season's must-have toy, a Turboman doll.

To prove the cliché that it seems to come earlier each year, this time round the Christmas queues started on Thursday 7 September, when shops gave out pre-order forms for Sony's much-anticipated PlayStation 2 computer games console. Forms were strictly rationed, and some shops in London opened at midnight to satisfy demand. By the following Monday, there were none left in most parts of the country, and although the console was released here just two days ago, only customers who ordered in September will be able to collect their hardware in time for Christmas.

3. You now need to refer to source B, lines 20-56.

How does the writer use language to describe the darker side of London?

London has few public buildings to be proud of; it is upon the whole a smoky, gloomy town, but three buildings it may justly glory in the new Houses of Parliament, Westminster Abbey, and Saint Paul's. The majestic grandeur of the latter settles down upon London with a grace which adds great dignity to the metropolis of the British Empire.

After seeing St. Paul's, you hurry at once to see Thames Tunnel - that wonder of the world, and you acknowledge, as you gaze upon it, that it is a living proof of the industry and genius of the English nation. But, if your hotel

be in the vicinity of the Exchange, you very soon venture east - east, into that wild wilderness of misery and suffering called Spitalfields. You traverse street after street, and see nothing but the most disgusting, the most beseeching poverty. There are thousands of men and women there who never have known what plenty is, what pure joy is, but are herded together, thieves, prostitutes, robbers and working-men, in frightful masses. You meet beggars at every step; at night the streets are crowded with wretched women, called in mockery 'women of pleasure,' and you are horror-struck when you learn from reliable sources, that many of these are but children in age - but fourteen years old, some of them, and the fear of starvation is what has driven them to vice. Upon their faces there is a look of wan despair which tells the story of their infamy.

Your impressions, first and last, are, that in London there is good and ill; enormous wealth and terrible poverty; great virtue and frightful vice; beautiful churches and thousands who can never enter them for want of decent raiment; - in fact that London is the wealthiest and most wretched city in the world - the city of extremes.

3. You now need to refer to source A, lines 15-35.

How does the writer use language to describe the event of a garden/picnic party?

Garden-parties, as we have already observed, are at the present time the most agreeable and fashionable of all summer entertainments. To those who have not the means at command, in the very essential matter of a garden, a picnic is generally easy of accomplishment.

The first part of the entertainment on the arrival of the party at the place of destination is generally a light refreshment in the shape of cake, biscuits, wine, or iced drinks. The party then usually disperses to visit any scene of special attraction, whilst the cloth is being spread. This is a task which people unused to the work seldom perform with intelligence; and besides, assisting in waiting at a picnic affords a great deal of pleasure to servants, and is looked upon by them as a reward for good service. Some utensil for washing spoons, forks, &c., is an indispensable addition to the contents of the cart which conveys the provisions. A large galvanised zinc bowl, or a new pail, is the most useful article for the purpose. Plenty of clean glass-cloths should also be provided.

A picnic party occasionally attracts a good many loungers and lookers-on of a doubtful class. The only way to prevent these people from encroaching in dangerous proximity to the plate, &c., is to secure the attendance of a police-officer in the grounds, within easy call, if not in sight. This protection can always be had on payment of a trifle at the police-office for especial service.

Question 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/similar **perspectives/attitudes** on ...

16 marks

AO3

20 minutes.

What to do when reading:

1. Highlight the key words in the question. Remember you will be asked to focus on similarities or differences.
2. As you read through each source, make sure you are focusing entirely on the viewpoint of the writer, not the characters.
3. Highlight important quotations that clearly show the writers' views in each source.
4. Remember that a requirement of the mark scheme is exploring the methods the writers use to explore their attitudes. In creating the effect stated in the question. Methods can be anything: language, structure, tone etc.
5. Annotate (make notes around) your highlighted parts with the effective techniques and your ideas.

Worked Planning Model:

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 attitudes to travelling and the places they are travelling in.

In your response, you could:

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

SOURCE A

I was standing wondering what to do when I noticed a grey light of television filling an upstairs window of a guesthouse across the road. Hooray, I thought, someone awake, and hastened across, planning humble apologies to the kindly owner for the lateness of my arrival and imagining a cheery conversation which included the line, 'Oh, but I couldn't possibly ask you to feed me at this hour. No, honestly well, if you're quite sure it's no trouble, then perhaps just a roast beef sandwich and a large dill pickle with perhaps some potato salad and a bottle of beer.'

The front path was pitch dark and in my eagerness and unfamiliarity with British doorways, I tripped on a step, crashing face-first into the door and sending half a dozen empty milk bottles clattering. Almost immediately the upstairs window opened.

'Who's that?' came a sharp voice. I stepped back, rubbing my nose, and peered up at a silhouette with hair curlers. 'Hello, I'm looking for a room' I said.

'We're shut.' 'Oh.' But what about my supper? 'Try the Churchill. On the front.' 'On the front of what?' I asked, but the window was already banging closed. The Churchill was sumptuous and well lit and appeared ready to receive visitors. Through a window I could see people in suits in a bar, looking elegant and suave, like characters from a Noel Coward play. I hesitated in the shadows, feeling like a street urchin. I was socially and sartorially ill-suited for such an establishment and anyway it was clearly beyond my meagre budget. Only the previous day, I had handed over an exceptionally plump wad of colourful francs to a beady-eyed Picardy hotelier in payment for one night in a lumpy bed and a plate of mysterious chasseur containing the bones of assorted small animals, much of which had to be secreted away in a large napkin in order not to appear impolite, and had determined thenceforth to be more cautious with expenditures. So I turned reluctantly from the Churchill's beckoning warmth and trudged off into the darkness.

Negative/
Critical of
the
workers:
adjective
'sharp' –
unwelcomi
ng/cold

SOURCE B

The first stroke of six, peals from St. Martin's church steeple, just as you take the first sip of the boiling liquid. You find yourself at the booking-office in two seconds, and the tap-waiter finds himself much comforted by your brandy-and-water, in about the same period. The coach is out; the horses are in, and the guard and two or three porters, are stowing the luggage away, and running up the steps of the booking-office, and down the steps of the booking-office, with breathless rapidity. The place, which a few minutes ago was so still and quiet, is now all bustle; the early vendors of the morning papers have arrived, and you are assailed on all sides with shouts of 'TIMES, gen'lm'n, TIMES,' 'Here's CHRON—CHRON—CHRON,' 'HERALD, ma'am,' 'Highly interesting murder, gen'lm'n,' 'Curious case o' breach o' promise, ladies.' The inside passengers are already in their dens, and the outsides, with the exception of yourself, are pacing up and down the pavement to keep themselves warm; they consist of two young men with very long hair, to which the sleet has communicated the appearance of crystallised rats' tails; one thin young woman cold and peevish, one old gentleman ditto ditto, and something in a cloak and cap, intended to represent a military officer; every member of the party, with a large stiff shawl over his chin, looking exactly as if he were playing a set of Pan's pipes.

Respect/
admiration
towards
the workers:
–
Semantic
field of
movement
= effort,
care, hard-
work

Can you select another piece quotation and method from each extract on of from the Worked Planning Model to explore the writers' viewpoints?

What to do when writing:

1. Do not write an introduction – this is not an essay.
2. Start with Source A and then move onto Source B.
3. For each Source begin with 'What?' – outline each writer's viewpoint on the subject.
4. Next is the 'How?' part: support your topic sentence with evidence from the extract. You might have more than one piece of evidence. If you do, you can write about more than one quotation by 'clustering' the two quotations together. Remember that you need to be identifying more than just an appropriate quotation, you must be identifying relevant methods that the writers use to present their viewpoint.

5. Finally, don't forget the important '**Why?**' part: include detailed, perceptive analysis points about the methods and what they tell us about the writer's viewpoint.
6. To move from Source A to Source B, select the appropriate comparing or contrasting connective.
7. Finish off your comparative paragraph with a final summary of the two Sources and how they present the question focus differently or similarly.
8. Aim to repeat this paragraph structure at least three times!

Model paragraph:

Both Dickens and Bryson offer their viewpoint on travelling through describing the people who work in each location. For Bryson this seems like a relatively negative experience with the landlady, but Dickens offers a much more positive view of the porters. Bryson's landlady is portrayed as harsh and unhelpful, replying to him in a "sharp voice" and tells him "Try the Churchill. On the front". Bryson's use of the adjective "sharp" implies her unkind and unwelcoming response, whilst the imperative his business. Whilst we might think this gives him a negative travelling experience but he does not actually react or seem particularly bothered with her harsh response, and he simply takes her advice and heads to the Churchill. In stark contrast, Dickens establishes a level of respect for the hardworking porters as the begin "running up the steps" then "down the steps" with "breathless rapidity". This determined effort from the men impresses Dickens, and his choice of syntax to employ the repetition of "the steps" implies how they are constantly moving to load the coach. This is further exemplified by the way they are "breathless", and it is perhaps a relief to Dickens, who has not yet experienced much urgency on his journey. For both writers, they experience different workers on their travels, but for Bryson this does not impact his positive outlook, and Dickens' is made more positive.

Video support:

<https://members.gcsepod.com/shared/podcasts/title/13450>

<https://www.youtube.com/watch?v=DsWDQw4xwW0>

Using the 'What to do' above, have a go at the following practice questions below:

SELECT ONE OF YOUR COMPLETED QUESTION RESPONSES TO EMAIL TO YOUR TEACHER FOR THEM TO MARK AND GIVE YOU FEEDBACK.

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 attitudes to the fog and the impact it has.

In your response, you could:

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

A) The fog was so thick that the shops in Bond Street had lights at noon. I could not see people in the street from my windows. I am tempted to ask, how the English became great with so little day-light? It seems not to come fully out until nine in the morning, and immediately after four it is gone.

King Charles’s saying of the English climate is often brought up; that it interrupts outdoor labour fewer days in the year than any other. Did he remember the fogs, and how very short the day is, for labour, during a portion of the year?

On the 22nd of the month, accidents occurred all over London, from a remarkable fog. Carriages ran against each other, and persons were knocked down by them at the crossings. The whole gang of thieves seemed to be let loose. After perpetrating their deeds, they eluded detection by darting into the fog. It was of an opaque, dingy yellow. Torches were used as guides to carriages at mid-day, but gave scarcely any light through the fog. I went out for a few minutes. It was dismal. -1833

B) The cosmos got the last laugh on Tuesday night in San Francisco.

The fog, which often comes on little cat feet, charged in like a mountain lion and wrecked the much ballyhooed debut of the artistic bank of lights atop the new South of Market skyscraper housing billionaire Marc Benioff’s company.

“Can’t see anything,” said Thomas Jerde, from the View bar atop the San Francisco Marriott Hotel a couple of blocks west of the new Salesforce Tower. “It’s a miasma out there.”

A miasma is what it was. The fog, which rolled in around sunset, obliterated the top third of the new building. It also wrecked the big fireworks show that was scheduled to accompany the debut of the art work known as Day for Night, the 130 foot tall bank of 11,000 LEDs that surround the top of the new 1,070-foot-tall building.

“It’s like the Fourth of July fireworks,” he said. “They always get fogged in, too. Very San Francisco.”

His friend Clinton Cleveland said he was “pretty sure it would be sparkling if I could see it.” -*San Francisco Chronicle, 2018*

Compare the writers’ attitudes to the fog and the impact it has.

	Source A	Source B

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Writing Frame to support first attempt:

Both Source A and Source B offer their attitude on the fog by focusing on...
 In Source A, the writer feels.. which is evident when they say...
 The use of the [insert language technique] implies...
 Whereas, in Source B the writer feels... which is clear through...
 The use of the [insert language technique] implies...
 For both writers... but in Source A... and in Source B...

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 attitudes toy shops and shopping.

In your response, you could:

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

<p>A) Such a host of toys are crowded into these shops, that I expect those who come to buy are as puzzled as can be to know what to take home for the child-ren. Now, if you had been a little bird, able to see and know all about uncle, you might have watched him at odd moments for some days past, conning over a list of his nephews and nieces, and the toys which he thinks will give them greatest pleasure, and perhaps wondering if he has got all their names down. But now, when he comes to buy, he is face to face with such a fine display of toys that lie is fairly at his wit's end to know what really to buy. Toys have improved so much since he was a boy; and he finds so many that he did not expect to see, that his carefully prepared list becomes of no use, and he goes diving here, there, and everywhere amongst the toys for what he can find. His face is a very picture of pleasure as he picks a doll here, some Chinese lanterns there; a bicycle-horse here, a drum there; a fully rigged ship for one of his nephews, who, may be, wants to go off to sea one of these days;</p>	<p>B) After hearing the news that Toys R Us UK was to go into administration on Wednesday morning, removal men Mark Connor and John Banks decided to pop into the business's tired-looking store on the outskirts of Manchester city centre for a "nostalgia trip". "It's like a relic from the 80s," said Banks. "The last time I came here, I was playing with Transformers." Connor said he was keeping his eye out for Lego or Star Wars toys for his five-year-old son, but found that – despite the business's troubles – prices were still too high. "I've just compared one item they've got over there to what's on eBay," he said. "It's £40 and you can get it for £15 online." The 30,000 sq ft Toys R Us store in the Ancoats area of the city had been earmarked for closure before the announcement, as the retail park it sits in is set to be redeveloped. On Wednesday morning only a handful of customers could be seen wandering through its aisles, with about 10 members of staff huddled chatting near the tills.</p>
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and a box containing a regiment of bright-coated soldiers; and so on, until at last he goes away with pockets and arms full, leaving the shopkeeper to send on what he can't carry. Well, uncle can manage very well for the boys, but what can he know about presents for the girls?
 - *Punch*, December 7, 1878

Mike Meszaros, who was in the store to find an outfit for his son for World book day, said he could remember the shop in better days. "You'd come in and it was like Hamleys," he said. "You'd have staff demonstrating the toys. They'd have stuff set up that you could play with ... It's not like that now. It's quite sad really." -
The Guardian, 2018

Compare the writers' attitudes to toy shops and shopping

	Source A	Source B

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 attitudes to the murderers that they describe.

In your response, you could:

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

SOURCE A

THE GHOULISH AND UNFORGETTABLE CRIMES OF MURDERER AND GRAVE-ROBBER, ED GEIN

In small town Plainfield, Wisconsin, a hard-working farming and hunting community in the 1950s, by all accounts local bachelor Ed Theodore Gein was a trusted neighbor. He did odd jobs as a handyman, and babysat local children — while seen as maybe a little odd, he was nonetheless invited into their homes and offered a seat at their dinner table. He later became known as the Plainfield Butcher.

1 On the opening day of hunting season in the fall of 1957, almost all the menfolk of Plainfield
2 were off looking for deer. All except Gein, who was ironically known for being squeamish at the
3 sight of blood and uncomfortable with the idea of hunting.

4 He stopped in to see Bernice Worden at Worden’s Hardware and Implement Store, where he
5 picked up some anti-freeze. He’d brought a .22-caliber bullet with him in his pocket, which he
6 put into one of the hunting rifles for sale in the shop, and took down Worden. When her
7 disappearance from the store was noted, along with a pool of blood reminiscent of the Mary
8 Hogan scene, Gein’s name was noticed in the receipts from his anti-freeze purchase.

9 The police rushed to the Gein farmhouse, but found it deserted, as Gein was having supper with
10 some neighbours. While a couple of cops went to look for Gein for questioning, and ended up
11 arresting him, others began to poke around his property, looking for anything suspicious. The
12 horrors they found ensured Gein’s place in the history of depraved killers and ghouls, despite his
13 only being known to have slain two people, and only ever tried for one murder.

14 Police found the body of Bernice Worden, headless, suspended upside-down, gutted and
15 “dressed” as one would a deer. Gein’s gloomy and decay- and stench-filled home offered even
16 more nightmares. Just a few other findings, among many, were human skulls on his bedposts and
17 used for soup bowls, a pair of lips hanging on a window shade, a belt made from human skin, a
18 skin lamp shade, an oatmeal box full of brain matter, and, hanging on a wall, nine human faces,
19 fashioned into masks. One of these had belonged to Mary Hogan. Bernice Worden’s heart was
found on Gein’s stove.

20
21 When it became clear that the remains of Hogan and Worden were the only two of the many
22 found that could be linked to any disappearances, Gein explained that he had collected all the
other human remains from robbing local graves.

23
24 Under investigation for murder in 1957, he was interrogated by District Attorney Earl Kileen.
25 Gein admitted: “I started to visit graveyards in the area regularly about 18 months after my
26 mother died. Most nights, I would just stand and have private conversations ... with my ma....
27 Other times, I couldn’t make myself go home without raisin’ one of ’em up first. Maybe on about
28 nine occasions, I took somebody, or part of somebody, home with me. It was kind of an evil spirit
29 I couldn’t control.” Gein explained that he was able to get away with this for a period of about
30 five years, as he always left the graves in “apple-pie order” when he was finished robbing them.
31 He went on to state that he would watch the obituaries for when women, particularly those with a
32 similar body type to his mother, were laid to rest and visit the next night to steal their corpses, as
33 he had begun to have “an uncontrollable desire to see a woman’s body.” Some accounts claim
34 that he did also dig up his mother’s corpse and bring her home.
One of the grisliest artefacts found was basically a woman suit — a pair of skin leggings and a
vest made from a torso...

SOURCE B

**HORROR UPON HORROR. THE STAR LONDON. MONDAY, 10
SEPTEMBER, 1888.**

**WHITECHAPEL IS PANIC-STRICKEN AT ANOTHER FIENDISH CRIME.
A FOURTH VICTIM OF THE MANIAC.**

*A Woman is Found Murdered Under Circumstances Exceeding in Brutality
the Three Other Whitechapel Crimes.*

1 London lies to-day under the spell of a great terror. A nameless reprobate - half beast, half man - is
2 at large, who is daily gratifying his murderous instincts on the most miserable and defenceless
3 classes of the community. There can be no shadow of a doubt now that our original theory was
4 correct, and that the Whitechapel murderer, who has now four, if not five, victims to his knife, is
5 one man, and that man a murderous maniac. There is murderer in our midst. Hideous malice, deadly
6 cunning, insatiable thirst for blood - all these are the marks of the mad homicide. The ghoulish
7 creature who stalks through the streets of London, stalking down his victim like a Pawnee Indian, is
8 simply drunk with blood, and he will have more. The question is, what are the people of London to
9 do? Whitechapel is garrisoned with police and stocked with plain-clothes men. Nothing comes of it.
10 The police have not even a clue. They are in despair at their utter failure to get so much as a scent of
the criminal.

11

12 Now we have a moral to draw and a proposal to make. We have carefully investigated the causes of
13 the miserable and calamitous breakdown of the police system. They are chiefly two: (1) the
14 inefficiency and timidity of the detective service, owing to the manner in which Sir Charles has
15 placed it in leading strings and forbidden it to move except under instructions; (2) the inadequate
16 local knowledge of the police. To add to the list of clumsy follies which have made Sir CHARLES
17 WARREN'S name stink in the nostrils of the people of London, the CHIEF COMMISSIONER has
18 lately transferred the whole of the East-end detectives to the West and moved the West-end men to
19 the East. Our reporters have discovered that the Whitechapel force knows little of the criminal
20 haunts of the neighbourhood. Now, this is a state of things which obtains in no other great city in
21 the world but London, and is entirely due to our centralised system. In New York the local police
22 know almost every brick in every den in the district, and every felon or would-be felon who skulks
23 behind it. In Whitechapel many of the men are new to their work, and others who have two or three
years' local experience have not been trained to the special work of vigilant and ceaseless inspection
24 of criminal quarters.

25

26 Now there is only one thing to be done at this moment: the people of the East-end must become
27 their own police. They must form themselves at once into Vigilance Committees. There should be a
28 central committee, which should map out the neighborhood into districts, and appoint the smaller
29 committees. These again should at once devote themselves to volunteer patrol work at night, as well
30 as to general detective service. The unfortunates who are the objects of the man-monster's malignity
31 should be shadowed by one or two of the amateur patrols. They should be cautioned to walk in
32 couples. Whistles and a signalling system should be provided, and means of summoning a rescue
force should be at hand. We are not sure that every London district should not make some effort of
33 the kind, for the murderer may choose a fresh quarter now that Whitechapel is being made too hot
to hold him. The hunt for the madman in our midst must begin in earnest; but the bloodhounds must
be fed.