

Component 01: Communicating information and ideas

(Paper 1)

Section A

Paper 1 - Tues 6th June (AM) **Reading information and ideas**

Paper 2 - Mon 12th June (AM)

Answer all the questions in Section A.

You are advised to spend **one** hour on this section.

Question 1 is about **Text 1**, *A Guide through the District of the Lakes*.

- 1 a) Look again at lines 1–11. Give two quotations which show William Wordsworth's reactions to his surroundings. [2]
- b) Explain the way William Wordsworth's mood changes in lines 11–20. [2]

Question 2 is about **Text 1**, *A Guide through the District of the Lakes* and **Text 2**, *Get Ready for Summer: The Lake District*.

- 2 Both texts are taken from guides to the Lake District.

What other similarities and differences can you identify between the two texts. Draw on evidence from **both** texts to support your answer. [6]

Question 3 is about **Text 2**, *Get Ready for Summer: The Lake District*.

- 3 Explore how the writer uses language and structure in this extract to present information about the Lake District.

Support your ideas by referring to the text, using relevant subject terminology. [12]

Question 4 is about **Text 1**, *A Guide through the District of the Lakes* and **Text 2**, *Get Ready for Summer: The Lake District*.

- 4 'These texts show the beauty and appeal of the Lake District for visitors.'

How far do you agree with this statement?

In your answer you should:

- discuss what you learn about the beauty and appeal of the Lake District
- explain the impact of these ideas on you as a reader
- compare the ways information and ideas about the Lake District are presented.

Support your response with quotations from **both** texts.

[18]

(Paper 1)

Section B: Writing for audience, impact and purpose

Section B

Writing for audience, impact and purpose

Choose **one** of the following writing tasks.

You are advised to spend **one** hour on this section.

In this section you will be assessed on the quality of your extended response. You are advised to plan and check your work carefully.

EITHER

- 5** Write a section of a travel guidebook for teenagers which gives advice on how to deal with any problems they might encounter when travelling.

In your writing you should:

- identify some of the problems that young travellers could face
- suggest why these problems may be difficult to deal with
- explain some of the ways in which these problems can be resolved.

[40]

OR

- 6** Write an article for a national newspaper in which you argue that places of natural beauty should be protected from developments such as new housing to ensure that they remain unspoilt.

In your article you should:

- explain why you think places of natural beauty should be protected
- give some examples to support your argument
- convince your readers that it is important to protect places of natural beauty.

[40]

Text 1

This is an extract from A Guide through the District of the Lakes by William Wordsworth. Born in 1770, William Wordsworth was a Romantic poet who lived in the Lake District, a mountainous region in north-west England. In 1810, he published a traveller's guidebook to this area and in this extract he describes a journey he and his companions made from Grasmere Vale to Ullswater.

On the 7th of November, on a damp and gloomy morning, we left **Grasmere Vale**, intending to pass a few days on the banks of **Ullswater**. A mild and dry autumn had been unusually favourable to the preservation and beauty of foliage; and, far advanced as the season was, the trees on the larger Island of **Rydal-mere** retained a splendour which did not need the heightening of sunshine. We noticed, as we passed, that the line of the grey rocky shore of that island, shaggy with bushes and shrubs, and spotted and striped with purplish brown heath, indistinguishably blending with its image reflected in the still water, produced a curious resemblance, both in form and colour, to a richly-coated caterpillar, as it might appear through a magnifying glass of extraordinary power. The mists gathered as we went along: but, when we reached the top of **Kirkstone**, we were glad we had not been discouraged by the apprehension of bad weather. Though not able to see a hundred yards before us, we were more than contented. At such a time, and in such a place, every scattered stone the size of one's head becomes a companion. Near the top of the Pass is the remnant of an old wall, which (magnified, though obscured, by the vapour) might have been taken for a fragment of some monument of ancient grandeur,—yet that same pile of stones we had never before even observed. This situation, it must be allowed, is not favourable to **gaiety**; but a pleasing hurry of spirits accompanies the surprise occasioned by objects transformed, dilated, or distorted, as they are when seen through such a medium. Many of the fragments of rock on the top and slopes of Kirkstone, and of similar places, are fantastic enough in themselves; but the full effect of such impressions can only be had in a state of weather when they are not likely to be *sought* for. It was not till we had descended considerably that the fields of **Hartshope** were seen, like a lake tinged by the reflection of sunny clouds: I mistook them for **Brotherswater**, but, soon after, we saw that lake gleaming faintly with a steely brightness,—then, as we continued to descend, appeared the brown oaks, and the birches of lively yellow—and the cottages—and the lowly Hall of Hartshope, with its long roof and ancient chimneys. During a great part of our way, we had rain, or rather drizzling vapour; for there was never a drop upon our hair or clothes larger than the smallest pearls upon a lady's ring.

Glossary

Grasmere Vale a village in the Lake District

Ullswater a lake in the Lake District

Rydal-mere a lake in the Lake District

Kirkstone a mountain pass in the Lake District

gaiety cheerfulness

Hartshope a village in the Lake District

Brotherswater a lake in the Lake District

(Paper 1)

Text 2

This is an extract from Get Ready for Summer: The Lake District, an article first published in the Travel section of The Independent newspaper on 24 April, 2011.

Get Ready for Summer: The Lake District

Big-sky scenery, a ready-to-go infrastructure and something for all budgets – no wonder the Lake District remains a perennial favourite for holidays at home.

The region first inspired the Romantic poets to wander lonely as a cloud in the early 19th century. It has since reinvented itself as a hub for families, foodies and walkers with a slew of great places to stay, eat and visit. While honey-pot towns within the Lake District National Park remain the favourite hangouts, think about venturing beyond the central Lakes this summer to Kirkby Lonsdale, Ulverston or Carlisle. You'll find all of the scenery – but less of the crowds.

The Great Outdoors

Grizedale Forest Park, the Forestry Commission estate west of Windermere, is the place to dodge high-season traffic jams. The estate recently added Signs of Adventure, a series of offbeat road signs, to its excellent al-fresco art trail through the forest. Pick up a map at the newly re-opened visitor centre and follow the trail on foot or by bike.

For wildlife fans, Piel Island is a little-known gem off the Cumbrian coast near Barrow-in-Furness. The self-appointed King of Piel reigns over his fauna-rich fiefdom from the Ship Inn and arranges wildlife-watching excursions. A new visitor centre and smart new B&B just opened – expect an influx of loyal new subjects.

The History Trail

William Wordsworth remains Cumbria's literary poster boy. His life story can be traced across the Lakes from his old grammar school in Hawkshead to the family home at Dove Cottage. But it's Wordsworth House in his boyhood hometown of Cockermouth that really brings his story to life. Walk through the house with costumed interpreters and dress the kids up in period costume.

The Retail Therapy

Local goodies remain the souvenir du jour with Grasmere gingerbread and Kendal mint cake perennially popular. The humble Cumberland sausage is even a protected species now, thanks to new Protected Geographical Indication (PGI) status under EU law. Local produce and farmers' markets on Saturdays in Keswick, Kendal and Ulverston are prime hunting ground. But the Holy Grail remains the Cartmel Village Shop for a sugar-hit fix of traditional Lakeland sticky toffee pudding.

The Places to Eat and Drink

The Lakes remains a hotspot on the foodie radar with four Michelin-starred eateries: Holbeck Ghyll, Sharrow Bay, The Samling and, most notably, L'Enclume in Cartmel.

More affordable, Cumbria's gastropubs combine the best of regional produce, such as fell-bred lamb and Cartmel Valley kippers, with a pint of local ale – mine's a pint of Lakeland Gold. The latest addition to the gastro scene is The Crown at High Newton, which also just unveiled four stylish new B&B rooms.

And no visit is complete without a stop at the Good Taste Café in Keswick, which still serves the best coffee and muffins in the Lakes.

Component 02: Exploring effects and impact

(Paper 2)

Section A

Reading meaning and effects

Answer all the questions in Section A.

You are advised to spend **one** hour on this section.

Question 1 is about **Text 1**, *The Shrimp and the Anemone* by L. P. Hartley.

1 Look again at lines 1–12.

a) Give **two** quotations which show Eustace's reaction to his discovery of the shrimp and the anemone.

[2]

b) What do these suggest about Eustace's character?

[2]

Question 2 is about **Text 1**, *The Shrimp and the Anemone* by L. P. Hartley.

2 Look again at lines 40–53.

How does L. P. Hartley use language and structure to emphasize the differences between Eustace and Hilda?

You should use relevant subject terminology to support your answer.

[6]

Question 3 is about **Text 2**, 'Dossy' by Janet Frame.

3 Look again at lines 10–37.

Explore how the writer presents Dossy and how this influences readers' views about the character.

Support your ideas by referring to the language and structure of this section, using relevant subject terminology.

[12]

Question 4 is about **Text 1**, *The Shrimp and the Anemone* and **Text 2**, 'Dossy'.

4 'These texts show childhood innocence.' How far do you agree with this statement?

In your answer you should:

- discuss your impressions of the childhood experiences presented
- explain what you find interesting or unusual about the characters depicted
- compare the ways the writers present the theme of innocence.

Support your response with quotations from **both** texts.

[18]

(Paper 2)

Section B

Writing imaginatively and creatively

Choose **one** of the following writing tasks.
You are advised to spend **one** hour on this section.

In this section you will be assessed on the quality of your extended response. You are advised to plan and check your work carefully.

EITHER

- 5** Imagine you are writing your autobiography. Describe **your** experiences of a time when you needed help from someone.

You could write about:

- why you needed help and how this made you feel
- how the person tried to help you and the ways in which you behaved
- the way that you feel about this experience now.

[40]

OR

- 6** *My imaginary friend*. Use this as a title for a story or piece of personal writing.

In your writing you should:

- choose a clear viewpoint
- describe the setting
- explore what having an 'imaginary friend' could be like.

[40]

(Paper 2)

Section A: Reading meaning and effects

Text 1

This is an extract from the novel The Shrimp and the Anemone, by L. P. Hartley, published in 1944.

Set in 1907, the extract, from the opening of the novel, describes nine-year-old Eustace and his older sister, Hilda, playing in rock pools at the seaside in Norfolk.

“EUSTACE! Eustace!” Hilda’s tones were always urgent; it might not be anything very serious. Eustace bent over the pool. His feet sank in its soggy edge, so he drew back, for he must not get them wet. But he could still see the anemone. Its base was fastened to a boulder, just above the water-line. From the middle of the other end, which was below,
5 something stuck out, quivering. It was a shrimp, Eustace decided, and the anemone was eating it, sucking it in. A tumult arose in Eustace’s breast. His heart bled for the shrimp, he longed to rescue it; but, on the other hand, how could he bear to rob the anemone of its dinner? The anemone was more beautiful than the shrimp, more interesting and much rarer. It was a ‘plumose’ anemone; he recognised it from the picture in his Natural History, and the
10 lovely feathery **epithet** stroked the fringes of his mind like a caress. If he took the shrimp away, the anemone might never catch another, and die of hunger. But while he debated the unswallowed part of the shrimp grew perceptibly smaller.

Once more, mingled with the cries of the **seamews** and pitched even higher than theirs, came Hilda’s voice.

15 “Eustace! Eustace! Come here! The bank’s breaking! It’s your fault! You never mended your side!”

Here was another complication. Ought he not perhaps to go to Hilda and help her build up the bank? It was true he had scamped his side, partly because he was **piqued** with her for always taking more than her fair share. But then she was a girl and older than he and she did
20 it for his good, as she had often told him, and in order that he might not overstrain himself. He leaned on his wooden spade and, looking doubtfully round, saw Hilda signalling with her iron one. An ancient jealousy invaded his heart. Why should *she* have an iron spade? He tried to fix his mind on the anemone. The shrimp’s tail was still visible but wriggling more feebly. Horror at its plight began to swamp all other considerations. He made up his mind to release
25 it. But how? If he waded into water he would get his socks wet, which would be bad enough; if he climbed on to the rock he might fall in and get wet all over, which would be worse. There was only one thing to do.

Turn over

(Paper 2)

Text 1 (continued)

"Hilda," he cried, "come here."

30 His low soft voice was whirled away by the wind; it could not compete with the elements, as Hilda's could.

He called again. It was an effort for him to call: he screwed his face up: the cry was unmelodious now that he forced it, more like a squeak than a summons.

35 But directly she heard him Hilda came, as he knew she would. Eustace put the situation before her, weighing the pros and cons. Which was to be sacrificed, the anemone or the shrimp? Eustace stated the case for each with unflinching impartiality and began to enlarge on the **felicity** that would attend their after-lives, once this situation was straightened out – forgetting, in his enthusiasm, that the well-being of the one depended on the misfortune of the other. But Hilda cut him short.

"Here, catch hold of my feet," she said.

40 She climbed on to the boulder, and flung herself face down on the sea-weedy slope. Eustace followed her more slowly, showing respect for the inequalities of the rock. Then he lowered himself, sprawling uncertainly and rather timidly, and grasped his sister's thin ankles with hands that in spite of his nine years still retained some of the chubbiness of infancy. Once assumed, the position was not uncomfortable. Eustace's thoughts wandered, while his
45 body automatically accommodated itself to the movements of Hilda, who was wriggling ever nearer the edge.

"I've got it," said Hilda at last in a stifled voice. There was no elation, only satisfaction in her tone, and Eustace knew that something had gone wrong.

"Let me look!" he cried, and they struggled up from the rock.

50 The shrimp lay in the palm of Hilda's hand, a sad, disappointing sight. Its reprieve had come too late; its head was miangled and there was no vibration in its tail. The horrible appearance fascinated Eustace for a moment, then upset him so much that he turned away with trembling lips.

Glossary

epithet name or descriptive term

seamews seagulls

piqued irritated

felicity great happiness

(Paper 2)

Text 2

This is a short story 'Dossy' by Janet Frame, published in 1952.

Set in New Zealand in the 1950s, this story describes a girl called Dossy who is playing with her imaginary friend on the street outside a convent.

Only on the shadows sang out Dossy, and the little girl with fair straight hair sang out answering, only on the shadows, and the two of them went hopping and skipping very carefully for three blocks, and then they got tired and they forgot, and they stopped to pick marigolds through the crack in the corner fence, but only Dossy could reach them because
5 she was bigger. Pick me a marigold, Dossy, to put in my hair, said the little girl and Dossy picked a big yellow flower and she had to bend down to stick it in the little girl's hair. 'Race you to the convent gate,' she said, and together the two of them tore along the footpath and Dossy won, Dossy won easily.

'I'm bigger,' she said.

10 And the little girl looked up at Dossy's bigness and supposed that Dossy must live in a big house to match. Everything matched thought the little girl. Mother and Father. Mother singing and Father singing. Mother washing the dishes and Father drying. Mother in her blue dress and Father in his black suit.

And when you were small you did things that small people did, Grandma said, and when you
15 were big like Dossy you did things the grownup way. And the little girl thought that Dossy must live in a big house to match her bigness. A big house at the end of a long street. With a garden. And a plum tree. And a piano in the front room. And a piano stool to go round and round on. And lollies in a blue tin on the mantelpiece for Father to reach up to and say have a striped one, chicken, they last longer.

20 The little girl put her hand in Dossy's and said Can I come to live with you, Dossy. Can I live in your house.

And Dossy looked down at the little girl with her shiny new shoes on and her neat blue dress and her thick hair ribbon, and then she looked down at her own dirty shoes and turned up dress from her aunties, and she drew away her hand that was dirty and sticky and said
25 nothing but went over to the fence to peep through at the nuns. The little girl followed her and together they looked through to the nuns. They watched them walking up and down with their hands folded in front and their eyes staring straight ahead, and the little girl thought I'll be a nun some day and wear black and white and have a black and white nightie, and I'll pray all day and sit under a plum tree and perhaps God won't mind if I get hungry and eat two or
30 three plums, and every night I'll comb out my mother's long golden hair with a gold comb and I'll have a black and white bed.

Dossy, said the little girl, will you be a nun with me?

Dossy giggled and giggled. I don't think so, she said.

35 The nuns heard someone laughing and they stopped at the gate to see who it was. They saw a little girl playing ball by herself on the footpath.

It's little Dossy Park, they said. With no mother and living in that poky little house in Hart Street and playing by herself all the time, goodness knows what she'll turn out to be.

English Language Paper 1 Section B Style Questions

5) Write a letter to a close friend or family member explaining why you would like them visit you.

In your letter you should:

- describe the place you would like them to visit
- explain why they should visit this place
- suggests how it might be worthwhile to both/either of you

OR

6) Write a report for a local newspaper describe an act of heroism that took place.

In your newspaper report, you should:

- explain what happened
- describe how the situation unfolded and the hero's actions
- interview people who were involved or witnessed anything.

English Language Paper 2 Section B Style Questions

5) Write a report about a place you have visited that was once beautiful but is now ruined.

In your report, you could write about:

- what made the place beautiful and how it has changed
- the reasons for the change and its effects
- what could be done to reverse or limit further change

OR

6) *No Going Back*

Use this as the title for a piece of personal writing. In your writing you should:

- choose a clear viewpoint
- describe the setting
- explore what 'no going back' might mean