

Edge Hill  
University

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# Standalone Test Revision Support

## GCSE English Equivalency Exam



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For tests from September 2019 onwards  
Version 1.0  
1 September 2019





# Contents

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<b>Introduction</b>	4
<b>Why choose Edge Hill equivalency tests?</b>	5
<b>Exam Specification at a Glance</b>	7
Assessment Summary	7
Subject Content	7
Assessment Component 1	8
Assessment Component 2	9
<b>Scheme of assessment</b>	10
Aims	10
Content	11
Assessment objectives	12
<b>General Administration</b>	13
<b>Your Exam</b>	15
Revision Guidance	15
Exam Preparation	16
On the Day of Your Exam	17
Examination Tips	20
Edge Hill Campus Map	21
Holy Cross College	23
<b>Section 1: Comprehension</b>	24
Lottery comprehension passage	27
Suggested answers	32
Teletubbies comprehension passage	34
Suggested answers	37
Comprehension Tips	40
<b>Section 2: Letter-Writing</b>	74
Formal Letter template	77
Letter-writing Practise	79
<b>Section 3: Poetry</b>	80
Glossary of Poetic Devices	81
<b>Section 4: Creative Writing</b>	88
The Beginning	90
The Middle	91
The End	91
Elements of the Short Story	93
<b>Grammar</b>	101
<b>Sample Questions / Past Papers</b>	102

# Introduction

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## Edge Hill University

Thank you for choosing Edge Hill University for your equivalency test. As a leading university, we are dedicated to creating opportunity from knowledge – a philosophy that drives our teaching, our academic research, and our commitment to providing you with a great student experience leading to a rewarding career.

The University provides a package of targeted support to applicants and students, aimed at ensuring that individuals with the capacity to benefit from higher education can come to university, stay at university and take advantage of opportunities while they study.

We are continually recognised for our outstanding achievements in student support, graduate employment and innovation, as well as our significant role in transforming lives. Join us, and you will be studying on one of the best campuses in UK higher education, as part of a unique and welcoming academic community.

## Standalone Equivalency Exams

This information pack is designed to support your revision in preparation for the exam. It is not designed to emulate the exams in any way.

The Edge Hill equivalency tests offer you the opportunity to demonstrate that you satisfy our entry requirements for GCSE English, GCSE Mathematics and GCSE Science at Grade C or Grade 4 or above for most of our programmes, excluding Medicine.

Standalone tests allow you to revise at home, before booking to sit your exam on selected dates throughout the year at either Edge Hill University or Holy Cross College in Bury.

Once you have booked and paid for the test, you can revise at your own pace. However, we do ask that you make at least one attempt at the chosen exam within one year of payment. Refunds can be requested either within 1 year of payment, or prior to attempting the exam (whichever of these is the earliest). This applies to standalone exams only.

Please be aware that Edge Hill University Equivalency Exams are designed to meet the GCSE requirements for Edge Hill University only. Other institutions or governing bodies may accept them, however, it is important that you check with your chosen training provider that this equivalent exam will be accepted. If any issues arise please pass your details and the provider's details to [edgehilltests@edgehill.ac.uk](mailto:edgehilltests@edgehill.ac.uk) and we can provide copies of our exam specification.

This specification is for the GCSE English Equivalency Test.

# Why choose Edge Hill University equivalency programmes?

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## Value for Money

- Past papers are posted to you free of charge.
- We provide high quality, professionally written, GCSE equivalency exams which are well supported and professionally administered.
- Exams are professionally assessed, and results are returned promptly, generally within two - four weeks.
- We offer our candidates a range of exam dates advertised in advance, both on campus at Edge Hill University, or at Holy Cross College in Bury, Greater Manchester.
- We also offer tutor-led revision courses to support candidates.
- Candidates have two further opportunities to re-sit their exam if they are unsuccessful in the first instance.
- Our charges cover our costs and are lower than most other providers.

## Our expertise

- The Edge Hill Equivalency Tests team have been offering equivalency examinations to help students progress on to degree programmes for over 20 years. We are part of the Access Programmes Team, enabling access to university by offering equivalency tests and revision support. Plus, delivery of Edge Hill's highly successful 'Fastrack' access programme which provides a free entry route for people lacking the necessary qualifications, study skills and confidence to enter higher education directly.
- Our equivalency tests team is made up academic tutors, former teachers and university admissions staff; we know how to best assist applicants through this process.
- Academic professionals write and deliver our equivalency programmes, including professional examiners and trained exam invigilators.
- All examinees are ID checked by staff with compliance training.

## Customer Service

- The Equivalency Tests team are available Monday-Friday, 9am-5pm, to support candidates with any queries.  
You can call 01695 657148  
Or email [edgehilltests@edgehill.ac.uk](mailto:edgehilltests@edgehill.ac.uk).

## Security and Accountability

- Banks of exams in each subject are regularly rotated to ensure examinees sit fresh exams.
- Completed exams, marking schemes, profiles of markers and evidence of specific learning difficulties (where relevant) are kept secure for five years before being disposed of in accordance with standard University procedure.

## Purpose of study

English has a pre-eminent place in education and in society.

We have a responsibility to ensure that candidates meet the minimum standard of written English necessary to be successful in their future academic studies. Applicants must demonstrate that they are able to write fluently so that they can communicate their ideas and emotions to others and through their reading and listening, others can communicate with them.

Our equivalency tests can be used to demonstrate a satisfactory level of English language proficiency through the use of appropriate grammar by candidates for whom English is not their first language.

If English is not your first language, please note that in order to meet the assessment criteria for the English and Literacy examinations, you must demonstrate a satisfactory level of English language proficiency through the use of appropriate grammar in your answers. Please read the “Assessment Component 2: Technical Accuracy” skills descriptors on page 7 for guidance.

We are unable to approve extra time in exams for candidates on the basis that English is their second language. All candidates must be assessed according to the same marking criteria and following the same regulations, so that grades and certificates have the same validity.

# Exam Specification at a Glance

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## Assessment Summary

The GCSE English equivalency exam is comprised of two assessment components;

- Knowledge and Content.
- Technical Accuracy.

Although a candidate may pass the Knowledge and Content component of the examination, if their standard of written English is deemed unsatisfactory by the examiner they will not achieve an overall 'pass' - the equivalent of Grade 4 (50%) - according to set criteria.

Candidates must pass both components to pass the GCSE English equivalency test.

There is no speaking element in this GCSE English equivalency test.

## Subject Content

Students will consider a range of texts as reading stimulus and engage with creative as well as real and relevant contexts. Students will have opportunities to develop higher-order reading and critical thinking skills that encourage genuine enquiry into different topics and themes.

This specification will ensure that students can read fluently and write effectively. Students will be able to demonstrate a confident control of Standard English and write grammatically correct sentences, deploying figurative language and analysing texts.

For **GCSE** English students should:

- read fluently, and with good understanding, a wide range of texts from the 19th, 20th and 21st centuries, including literature and literary non-fiction as well as other writing such as reviews and journalism.
- read and evaluate texts critically and make comparisons between texts.
- summarise and synthesise information or ideas from texts.
- use knowledge gained from wide reading to inform and improve their own writing.
- **write effectively and coherently using Standard English appropriately.**
- **use grammar correctly and punctuate and spell accurately.**
- acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.

# Assessment Component 1: Knowledge and Content

All texts in the examination will be unseen.

GCSE English Equivalency – Standalone Test
<p><b>Assessment Topics</b></p> <p><b>Section A: Comprehension (25 marks)</b> Either one longer prose passage, or two - three shorter passages presented for comparison.</p> <ul style="list-style-type: none"><li>• Respond to a short list of questions.</li><li>• Marks available for each question will be clearly stated.</li></ul>
<p><b>Section B: Letter writing (25 marks)</b> Formal writing in response to the prose passage/passages presented in Section A. To do this, candidates should understand the following:</p> <ol style="list-style-type: none"><li>a) The appropriate level of language for the audience (formal / informal)</li><li>b) The appropriate letter format – e.g. business letter layout, informal letters, complaint letters etc.</li><li>c) Understand and use the appropriate terms of address and know how to close a letter.</li></ol>
<p><b>Section C: Poetry (40 marks)</b> One longer poem or two shorter poems presented for analysis.</p> <ul style="list-style-type: none"><li>• Respond to a short list of questions, demonstrating a thorough understanding of poetic devices.</li><li>• Marks available for each question will be clearly stated.</li></ul>
<p><b>Section D: Prose (10 marks)</b> Candidates will be asked to write a paragraph from their imagination and they will be expected to incorporate literary devices.</p> <ul style="list-style-type: none"><li>• Candidates will have two questions to choose from.</li><li>• A visual stimulus will be provided.</li></ul>
<p><b>Assessment Format</b></p> <ul style="list-style-type: none"><li>• Written exam: 2 hours and 30 minutes.</li><li>• 100 marks available.</li><li>• Candidates must achieve at least 50% to pass, in addition to demonstrating a satisfactory standard or written English.</li><li>• 50% = Grade 4 equivalent (previously Grade C, standard pass).</li><li>• 65% = Grade 5 equivalent (previously Grade B)</li></ul>

## Assessment Component 2: Technical Accuracy

Although a candidate may pass the knowledge and content component of the examination, **candidates are required to demonstrate a satisfactory standard of written English in order to pass the equivalency test.**

We follow the Technical Accuracy assessment objectives set by The Office of Qualifications and Examinations Regulation (**Ofqual**) which are applied to all **GCSE** English Language specifications and all exam boards.

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

To pass our equivalency test, candidates must be measured at **Level 4** or **Level 3** using the following skills descriptors:

Technical Accuracy Skills Descriptors	
<b>Level 4</b> <b>Pass</b> 	<ul style="list-style-type: none"> <li>• Sentence demarcation is consistently secure and consistently accurate.</li> <li>• Wide range of punctuation is used with a high level of accuracy.</li> <li>• Uses a full range of appropriate sentence forms for effect.</li> <li>• Uses Standard English consistently and appropriately with secure control of complex grammatical structures.</li> <li>• High level of accuracy in spelling, including ambitious vocabulary.</li> <li>• Extensive and ambitious use of vocabulary.</li> </ul>
<b>Level 3</b> <b>Pass</b> 	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and mostly accurate.</li> <li>• Range of punctuation is used, mostly with success.</li> <li>• Uses a variety of sentence forms for effect.</li> <li>• Mostly uses Standard English appropriately with mostly controlled grammatical structures.</li> <li>• Generally accurate spelling, including complex and irregular words.</li> <li>• Increasingly sophisticated use of vocabulary.</li> </ul>
<b>Level 2</b> <b>Unsuccessful</b> 	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and sometimes accurate.</li> <li>• Some control of a range of punctuation.</li> <li>• Attempts a variety of sentence forms.</li> <li>• Some use of Standard English with some control of agreement.</li> <li>• Some accurate spelling of more complex words.</li> <li>• Varied use of vocabulary.</li> </ul>
<b>Level 1</b> <b>Unsuccessful</b> 	<ul style="list-style-type: none"> <li>• Occasional use of sentence demarcation.</li> <li>• Some evidence of conscious punctuation.</li> <li>• Simple range of sentence forms.</li> <li>• Occasional use of Standard English with limited control of agreement.</li> <li>• Accurate basic spelling.</li> <li>• Simple use of vocabulary.</li> </ul>
<b>Level 0</b> <b>Unsuccessful</b> 	<ul style="list-style-type: none"> <li>• Students' spelling, punctuation, grammar, etc. is sufficiently poor to prevent understanding or meaning.</li> </ul>

# Scheme of Assessment

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Candidates attend either a 12-week revision course (12 x 3 hour tutor-led sessions) or a 4 week revision course (4 x 3 hour tutor led sessions) followed by an exam on a pre-arranged date.

There is also the option to sit a standalone test, designed for the syllabus to be studied at home with a written examination taken within 12 months of registration. Candidates are sent a revision pack containing guidance and past papers to support their revision.

GCSE equivalency exams are available 12 months per year on advertised dates:

<https://www.edgehill.ac.uk/tests>

See “Resits and shelf life” in the General Administration section.

In designing the assessments for this specification, we have ensured that our exam papers include questions or tasks which allow students to:

- Provide extended responses demonstrating a coherent use of grammar.
- Demonstrate their ability to draw together different areas of knowledge, skills and/or understanding from across a full course of study.

All materials are available in English only. See “Access Arrangements” for details of our provision for candidates with additional needs.

## Aims

The aim of this paper is to allow candidates to demonstrate a confident control of Standard English and they should be able to write grammatically correct sentences, deploy figurative language and analyse texts.

- In section A, reading a text or multiple linked texts to consider how each presents a perspective or viewpoint to influence the reader.
- In section B, producing a written text to a specified audience, purpose and form in which they give their own perspective on the theme that has been introduced to them in section A.
- In section C, analysing one longer poem or two shorter poems and demonstrating a thorough understanding of poetic devices.
- In section D, writing their own creative text to demonstrate their narrative and descriptive skills in response to a written prompt and visual image.

## Content

The source for the Comprehension and Poetry questions will be a non-fiction text. They will be drawn from either the 20<sup>th</sup> or 21<sup>st</sup> century. The choice of genre includes high quality journalism and articles, or other appropriate non-fiction forms.

The source for the Poems questions will be a text or texts drawn from either the 20<sup>th</sup> or 21<sup>st</sup> century. The genre will be poetry.

As a stimulus for the candidates' own creative writing, a visual stimulus will be provided.

## Assessment Objectives

We follow the assessment objectives set by The Office of Qualifications and Examinations Regulation (**Ofqual**) which are applied to all **GCSE** English Language specifications and all exam boards. Therefore, the exam will measure how candidates have achieved the following assessment objectives:

<b>1</b>	<b>Reading:</b> Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.
<b>2</b>	<b>Reading:</b> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
<b>3</b>	<b>Reading:</b> Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
<b>4</b>	<b>Reading:</b> Evaluate texts critically and support this with appropriate textual references.
<b>5</b>	<b>Writing:</b> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
<b>6</b>	<b>Writing:</b> Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Old grades	New grades
A*	9
A	8
B	7
C	6
	5
	4 STANDARD PASS
D	3
E	2
F	1
G	1
U	U

You must achieve at least 50% to pass the GCSE English equivalency test.

50% = Grade 4 equivalent (Grade C, standard pass)

65% and above = Grade 5 equivalent (Grade B)

# General Administration

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Further information about our range of equivalency programmes can be found at [www.edgehill.ac.uk/tests](http://www.edgehill.ac.uk/tests)

## GCSE Equivalency Tests

Edge Hill University Equivalency Exams are designed to meet the GCSE requirements for Edge Hill University only. Candidates are advised that other institutions or governing bodies may accept them, however, it is the candidates' responsibility to check that this equivalent exam will be accepted.

## Awarding grades and reporting results

These tests are designed and delivered by the Access Programmes Team at Edge Hill University and are not validated through a national examination body.

Candidates who are successful in passing the exam receive a certificate from Edge Hill University. We will post your certificate to your registered address within 10 working days. You must notify us within 15 working days if you haven't received the certificate, otherwise, after this time there will be a charge.

It is the candidate's responsibility to inform Edge Hill Tests of a change of address. Please contact us if you have changed address since registering for your test so that we can send your certificate to the correct location.

## Re-sits and shelf life

Candidates have two further opportunities to re-sit their exam if they are not successful in the first instance.

Candidates are informed that they must keep their certificate safe; after five years we cannot guarantee that we will be able to retrieve their results and confirm that they sat and passed an equivalency test at Edge Hill University. If candidates lose their certificate or require a replacement, the charge is £5.

## Previous learning and prerequisites

The 12-week courses require some prior subject knowledge (i.e. they are not suitable for complete beginners). The 4-week courses are suitable if the candidate has a sufficiently advanced level of existing subject knowledge and understanding to not require the longer 12-week programme.

Standalone GCSE tests are for candidates who are not able to join one of our equivalency courses, or feel that, with some self-revision, their subject knowledge is already sufficient.

It is expected that prior to sitting the English Equivalency Examination, the candidate's command of written English is of a satisfactory standard and does not contain grammatical, syntactic or stylistic errors. If this is not the case, candidates will not be able to pass Assessment Component Two: Technical Accuracy. Please see page 8.

## Access Arrangements

We make reasonable adjustments to the exam format to meet the requirements of our candidates with additional needs.

We ask candidates who have a disability or a specific learning difficulty to speak to us in advance so that we can discuss their requirements and make the arrangements. In certain circumstances, this may mean arranging a private exam. Candidates are asked to contact the Equivalency Tests Team to provide evidence of a specific learning requirements, such as an educational Psychology Report or Needs Assessment, **at least five working days prior to the exam date**. It is not possible to guarantee being able to meet requests made on the day of the test.

## Access Programmes Team

Janet Fairclough - Access Programmes Manager

Anne-Marie Kennedy – Pre-Entry Advice and Guidance Officer

Lindsey Tetlow – Senior Admissions Administrator (Access Programmes)

Joanne Williams – Admissions Assistant

Vicki Guttridge – Admissions Assistant

## Contact Us

You can visit our website for information about all of our equivalency programmes:  
[www.edgehill.ac.uk](http://www.edgehill.ac.uk)

The Equivalency Tests team are available Monday-Friday, 9am-5pm.

If you have any queries about equivalency tests, please get in touch:

T: 01695 657148

E: [edgehilltests@edgehill.ac.uk](mailto:edgehilltests@edgehill.ac.uk)

# Your GCSE English Equivalency Exam



## Revision Guidance

This information pack contains a list of the topics which you will need to revise for your exam, as well as exam preparation information and practise papers.

The pack is designed to support your revision in preparation for your equivalency exam but it is not designed to emulate the exams in any way.

You may need to use additional revision materials to build your subject knowledge. GCSE level textbooks may be used, however, some of the topics may not be included, as many books are produced for specific exam specifications.

### Online:

The BBC GCSE Bitesize website is a useful resource for many topics, including analysing fiction:  
<https://www.bbc.com/bitesize/topics/zgkj39q>

Analysing poetry:  
<https://www.bbc.com/bitesize/topics/ztbsp39>

You could use the following BBC Bitesize Revision pages for grammar support:

### Spelling:

<https://www.bbc.com/bitesize/guides/zs47xsg/revision/1>

### Punctuation:

<https://www.bbc.com/bitesize/guides/zc2sv4j/revision/1>

### Grammar:

<https://www.bbc.com/bitesize/guides/z2y9dmn/revision/1>

### Contact

The Equivalency Tests team are available Monday-Friday, 9am-5pm.

If you have any queries about equivalency tests, please get in touch by calling 01695 657148 or emailing [edgehilltests@edgehill.ac.uk](mailto:edgehilltests@edgehill.ac.uk)



## Exam Preparation

Please take time before each exam to read the instructions on the front of the exam paper.

### GCSE English equivalency standalone test:

- 2 hours and 30 minutes in duration
- 1 paper with four sections: Comprehension, Letter-Writing, Poetry and Creative Writing.

There is no speaking element in this GCSE English equivalency test.

You must achieve at least 50% to pass the test, as well as demonstrating a satisfactory standard of written English.

50% = Grade 4 equivalent (previously Grade C)

65% and over = Grade 5 equivalent (previously Grade B)

### Important Information:

The English Equivalency test is designed to be equivalent to the level of written standard expected of GCSE English and according to Ofqual guidelines.

Prior to sitting the English Equivalency Examination, the candidate's command of written English must be of a good standard and must not contain grammatical and stylistic errors.

Although a candidate may pass the knowledge and content component of the examination at 50%, **if their standard of written English is deemed unsatisfactory by the examiner, they will not achieve an overall 'pass'.**

Please read the Assessment Objectives found in this revision pack for detailed information.

### What to bring with you:

You will need to bring photo ID to register for the exam.

Acceptable ID includes: passport, driving licence, recognised age ID card, residential permit, student or NUS Card. If you have recently changed your name you must bring additional evidence such as a change of name document or marriage certificate. If you feel your name has not been registered correctly please contact us prior to the exam.

### GCSE English:

- A blue/black pen and a spare.

Dictionaries/ thesauruses are not permitted in any exam.

### Receiving Results

Please allow at least 4 weeks for your paper to be marked.

Unless otherwise requested, candidates will initially be informed of results by telephone. If you are successful in passing the exam, confirmation will also be made in writing and posted to your registered address.

## On the Day of Your Exam



Please read the following information carefully, as it contains important information about the terms and conditions of Edge Hill University Standalone Equivalency Exams.

## **Arriving for your exam**

You have been asked to arrive 30 minutes before the start of the exam for registration. This will allow us time to register everyone. Please wait outside the exam room until registration begins.

If you arrive 0-15 minutes after the start of the exam, you will be able to sit your test but you will not be given any extra time.

If you arrive more than 15 minutes after the start of the exam, you will be refused entry and advised to re-book your test; this will not count as one of your attempts.

Please wait outside the exam room until registration begins.

## **Registration and Identification Checks**

All examination candidates must bring a photo ID document to register for the exam. Acceptable ID includes: passport, driving licence, recognised age ID card, residential permit, student or NUS Card. The ID must contain a visible name and a photograph with a clear resemblance to the candidate sitting the examination. If you have recently changed your name you must bring additional evidence such as a change of name document or marriage certificate. If you feel your name has not been registered correctly please contact us prior to the exam.

The Invigilator in the examination venue will check each candidate's ID in advance of the exam. If an invigilator has any doubts over the validity of a candidate's ID, or if the candidate has not brought their ID or any other form of photographic identification with them to the examination, the candidate will still be allowed to sit the examination, however, they will be required to take a photograph of themselves on the day of the exam and email it to [edgehilltests@edgehill.ac.uk](mailto:edgehilltests@edgehill.ac.uk) along with a photograph of a valid ID document.

Edge Hill University acknowledges that some examination candidates will choose to wear religious dress, for example: turbans and hijabs/veils. It may be necessary, for the purposes of identification before an examination, to ask a student to remove any garment that obscures their identity. In the case of a female student who is asked to remove a veil in order for the Invigilator to confirm their identity, an appropriate female member of staff will accompany the student to a private area where they can remove their veil to enable identification to take place.

## Invigilators

The role of the invigilators is to supervise your exam, to make sure your exams take place according to the rules and that the rules are applied fairly. You must follow any instructions given by an invigilator. It is your responsibility to listen to and follow these instructions.

If anything unexpected happens to you during an exam, such as feeling unwell, you should notify the invigilator immediately.

## Additional Needs

We are happy to make reasonable adjustments to the exam format to meet the requirements of our candidates with additional needs.

All venues are accessible. However, if you have a disability or a specific learning difficulty, we do recommend that you speak to us in advance so that we can discuss your requirements and to allow us time to make the arrangements. In certain circumstances, this may mean you need to sit the exam on an alternative date.

Please contact the Equivalency Tests Team to let us know and provide evidence **at least five working days prior to the exam date**. It is not possible to guarantee being able to meet requests made on the day of the test.

Please contact [edgehilltests@edgehill.ac.uk](mailto:edgehilltests@edgehill.ac.uk) with evidence of your specific learning requirements such as an educational Psychology Report or Needs Assessment, or call 01695 657148 if you wish to discuss anything.

## Your conduct

Improper conduct and actions that cause a disturbance during an exam are considered malpractice. They are unfair for other candidates and penalties often include losing marks or having your exam entry cancelled.

Examples of malpractice by candidates include:

- Pretending to be someone else or getting someone else to attempt to sit an exam for you.
- Disruptive behaviour in the exam room.
- Using rude, abusive, offensive or discriminatory language or images in your answer booklet.
- Copying from another candidate.
- Using any material or aids that would give you an unfair advantage in the exam.

## Rules

It is important that you follow the test rules, to make sure that everyone has a fair and equal chance of doing their best work:

- When you enter the exam room you are under **exam conditions**; you must be silent, you must not communicate with anyone else in the room or disturb other candidates.
- **All personal belongings** and any revision materials should be stored under your chair or table and out of your / your fellow candidates' line of vision.
- Mobile phones and web enabled devices must be switched OFF, put inside the **clear plastic bag** provided and placed on top of your desk for the duration of the exam. Phones cannot be used as calculators or timing devices.
- Any pencil cases should be clear plastic if they are on top of your desk.
- **Water** can be brought into the exam room in clear bottles.
- If you require any assistance during the exam, please raise your hand and wait for the invigilator to approach you.
- **You cannot eat food**, unless you have notified us of a medical condition.
- If you need to visit the bathroom during the exam, you cannot take any exam materials including stationery with you. Additional time is not allowed for such breaks (unless specified under an additional needs report).
- Dictionaries/ thesauruses are not permitted in any exam.

## Question papers and answer booklets

It is important to read the instructions on the front of your exam paper. Make sure you follow them carefully and note the duration of your exam.

If you need extra paper, you should raise your hand and ask the invigilator.

You must complete your details legibly on the front of the question paper or answer booklet. If using extra paper, remember to write your name and the exam date on each sheet and put these inside your answer booklet.

Work through your question paper until you see the statement, 'END OF PAPER'. There will be nothing else you need to answer after this.

## Writing your answers

You must use a pen with black or blue ink and it is important that you write legibly. Examiners will do their best to read your work but they might not be able to award marks if your writing is difficult to read.

Poor spelling and punctuation could result in marks not being awarded.

Remember to cross out any rough work or unwanted answers if you make more than one attempt at a question.

## Leaving the exam room

You can leave the exam if you finish early but please be considerate of other candidates who may still be working. Please be aware that talking outside of the exam room can be very distracting.

All exam papers, scrap paper and answer booklets must be handed in at the end of the exam. You could lose all marks for the paper concerned if you do not give your answer booklet to the invigilator before leaving the exam room, or when requested.

### Examination Tips

**1. Do read any instructions given on the paper.**

It is essential that you follow these implicitly.

**2. Do not rewrite the question before you give your answer.**

This is a waste of time and energy.

**3. Do make sure that your answer explains clearly what you are talking about.**

It might be necessary to repeat a phrase from the question in order to clarify this.

**4. Do make every effort to answer the questions in order.**

It is a bad policy to “jump around” and present your answers out of sequence. If you cannot answer a question at first, leave enough space to return to it if you have time.

**5. Do make sure that you use the same method and sequence of labelling answers as the examiners have used for the questions.**

If your labelling does not correspond, it is possible that you will not be awarded any marks because the examiner will not know which question you are answering.

**6. Do look at the number of marks awarded to each question if this is shown.**

It will help you to decide how much time to spend on the question and how long your answer should be. It is inadvisable to spend 10 minutes working on an answer that will give you only two marks and it would be foolish to produce an answer which is two lines long if the examiners indicate that it is worth 20 marks.

# Edge Hill University, Ormskirk





## Holy Cross College in Bury, Greater Manchester

For exam candidates who live closer to Manchester, we hold some of our exams at Holy Cross College on selected Tuesday evenings from 5:30pm.

**PLEASE NOTE: There is NO onsite parking.** A lot of streets in the areas surrounding Holy Cross are residential parking or two-hour parking only. Please carefully check signs when parking and allow time to travel from your parking space to the college. You must sign in at Main Reception on arrival and the invigilator will collect you and lead you to the exam room.



# COMPREHENSION

You will be asked to read a short prose passage  
(approx. 50 lines)  
and then answer the listed questions.

Because of the nature of this topic, the practical exercises cannot be introduced until a certain amount of background information has been covered. The first part of the chapter therefore provides basic guidance on what examiners are looking for, a logical approach, examination technique and types of questions you can expect to find.

You should read carefully through and then study the worked examples which follow, referring to earlier comments for clarification and explanation of the approach. Guidance is given in the worked examples to help you with this. The final section contains specimen examination questions for practice.

## THE COMPREHENSION QUESTION

This type of question is commonly used by examining boards to test your ability to perform three essential activities:

- you are required to *read carefully*;
- you must be able to *understand the general theme and the specific content of what you have read*;
- and you must demonstrate these skills by being able to *express yourself accurately and clearly* in response to questions based on an original passage.

From this the examiners will be able to assess the quality of your written style, your sentence structure, punctuation and grammar, and your ability to communicate effectively in writing.

The key word is *understanding*, and you should be aware that this is two-sided. *You* must understand what is written and *other people* must be able to understand what you write.

As it forms an important part of most examinations in English Language, any comprehension should be studied with great care and a logical approach should be adopted. It is not useful to look at the questions first and then try to “spot” the relevant sections in the passage: this can lead to time wasting and misinterpretation of vital statements. The passage first must be considered as a whole so that you can identify the overall theme and appreciate the way in which the author has structured the content. With factual passages you might find it useful to write on rough paper a sentence which summarises the theme, as this will help clarify your own understanding.

### Basic approach

Once you have read right through the passage, adopt a logical and progressive approach to the tasks ahead of you:

1. Read all the questions to get a general idea of the types of things you are asked to do.
2. Go back to the passage and read through it again, concentrating on the specific content of each paragraph and trying to identify information which is directly relevant to the questions. Don't be afraid to make notes on the question paper to help you to identify

specific information or understand difficult sections. It is unlikely that you will be able to use a dictionary, so you must try to work out the meaning of any difficult section by considering the context in which it occurs, i.e. ask “What is the information around it saying?”. If you understand this, then you should be able to work out an acceptable meaning.

3. Consider each question in turn and construct an answer based entirely on the information in the passage. It is vitally important that you read the question very carefully and are sure of what is required. Any misunderstanding at this stage will make your answer useless. No matter how well you can write, no marks will be awarded if the content is inaccurate or irrelevant.

Another important point is that *any answer you give must be written in complete, grammatically accurate sentences, unless you are specifically instructed to do otherwise.*

## **Types of question and how to approach them**

Comprehension can fall into two major categories: factual and literary. Normally the questions based on a factual passage will require a highly disciplined and controlled response, while those based on a literary extract will often give you scope to expand ideas and show your appreciation of style. In either case it can be useful to identify different types of question and consider how each can be answered most effectively.

***Identification of single facts.*** This is usually very straightforward and a simple, accurate statement will be adequate. Be careful not to go beyond the stated scope of the question. If unnecessary or irrelevant information is included marks may be lost.

***Identification of theme.*** This can relate to a general idea running through a single paragraph or the complete passage. In fact, you are asked to summarize a principal train of thought and the answer should be kept as short and as precise as possible.

***Summarizing clearly defined sections of the passage,*** e.g. a particular paragraph. The important thing to remember here is that the summary should contain the main ideas, rather than the supportive details. It is good examination technique to state the number of words you have used. If you ever go over the stipulated number you can expect to be penalized.

***Summarizing the author’s statements relating to a particular theme*** (either from a single paragraph or from the whole extract). The comments in the previous section apply here.

***Explaining the meaning of a word, phrase or sentence*** as used in the passage.

“Briefly explain the meaning of italicized words or phrases”, “what do you understand by ...”, “explain what the writer means by ...”. There are various ways of expressing this type of question, but they all refer to the same skills: understanding, interpreting and explaining what the author means. You should bear in mind that when taken out of context many phrases have more than one meaning. However, they will always be used to convey one particular meaning by an author, and you have to identify this by relating it to the general meaning of the surround passage, i.e. the context in which it is used. Any answer you give, of course, must be written as a complete sentence and should explain clearly what you are talking about. Although you will be given credit for using your “own words” as far as possible, don’t be afraid as a last resort to quote sections from the passage if you can’t think of an alternative way of saying something.

Sometimes you will be asked to comment on or assess the value of some statement made by the author, and this gives you a rare chance to express a personal opinion. In most cases, however, you are expected to *concentrate on what the author is saying*, whether or not you agree with him or her.

***Commenting on style.*** This can be the most difficult type of question to answer because it asks you to give an appreciation of the way in which the author writes. You can be asked, for example, to comment on the author’s use of figures of speech (e.g. simile, metaphor, humour, irony, etc.), to explain the use of particular punctuation marks and comment on their contribution to the effectiveness of the author’s writing, or to demonstrate how the author’s use of language helps to create atmosphere. Your answer will be a blend of personal opinion, accurate knowledge and careful interpretation.



## The National Lottery

### Who wins? Who loses?

Most people in the UK enjoy a flutter on the National Lottery, but our survey raises serious concerns about how it's being run and where the money is going.

#### **WHICH? SAYS:**

The National Lottery is enjoyed by millions and is clearly a successful way of raising money for good causes. But we think there is a serious conflict of interest in the role of the Lottery regulator, Oflot. It should no longer be responsible for maximizing the proceeds from the Lottery but instead concentrate on safeguarding players' interests and regulating the operator, Camelot.

A clear national strategy is also needed to ensure that the billions of pounds of public money being raised are distributed fairly and benefit the whole community.

There's no doubt that the National Lottery raises huge sums of money. Since it began in November 1994, we've spent around £9.5 billion on tickets and scratch cards.

When the Lottery was launched, the Government promised benefits for all, and it set up the Office of the National Lottery (Oflot) to make sure the Lottery was properly run. Two years on, what do people think about the way the Lottery is being run and how their money is being spent? To find out, we spoke to more than 2,000 people around England, Scotland and Wales.

## **Who plays?**

The vast majority of people have played the Lottery at least once, but there are big differences between the types of people who play the weekly draw and those who buy scratch cards.

Oflot says that contrary to many people's concerns those who are at least well-off aren't spending more on the Lottery than other groups. However, our survey clearly shows that, while this is true generally, it is not the case with scratch cards.

Three quarters of the people we spoke to had played the weekly draw; those in full-time employment were most likely to play. With scratch cards, however, the pattern is very different. Overall, 38 per cent of people had bought scratch cards. But looking more closely at the figures, 55 per cent of unemployed people and 56 per cent of 15 to 24- year olds had bought scratch cards.

## **Child's play**

It is illegal to sell Lottery tickets and scratch cards to anyone under 16. Under the National Lottery Act, the Director General of Oflot must authorize only the promotion of lotteries which have sufficient controls to prevent people under 16 years old from playing.

In our survey, more than two-thirds of people said it bothered them that under 16-year-olds played the Lottery. The same proportion felt that a lot more should be done to prevent this. Most people also felt the age limit should be raised to 18.

For well over a year, there has been evidence - some of it from Oflot's own services - that many children under 16 could be playing the Lottery. Yet it was only last month that Oflot acted to stop under age playing. Oflot has said that retailers will have to display 'explicit warnings' about underage sales, as well as a phone number that people can call if they see tickets being sold to children under 16.

These changes have not only come late in the day, but are a soft option - Oflot has powers to force Camelot to take more responsibility for the problem. This is because each new scratch card game requires a new licence from Oflot, so it is perfectly possible for it to refuse to allow any new games to be launched until Camelot deals with the sales of tickets to children.

## **Playing by the rules**

One of the reasons that Oflot took so long to deal with under-age playing could be the conflicting aspects of its role. When the Government set up Oflot, it gave the Director General three main tasks. First, he had to appoint a company to operate the Lottery. After this, he must ensure that the Lottery is run properly and that players' interests are protected. Finally, as long as these have been done, he must also ensure that as much money as possible is raised for good causes.

But Oflot seems unclear about which role is most important, in its latest annual report, the Director General makes several references to having achieved a 'balance' between these duties. However, his job is not to strike a balance, but to put the regulation of the operator and the interests of the players first.

Other evidence suggests that the interests of the players are not always his first priority. Last year, the Director General warned MPs on the Public Accounts Committee

against publishing their concerns about G Tech, one of the Camelot's major shareholders, as he felt this could have 'adverse impact' on Lottery revenue.

The need to maximise proceeds was also the reason he gave to the National Audit Office to explain why he hadn't carried out certain checks on the integrity and security of Camelot's computer systems – despite the fact that security was described as 'of paramount importance' in the National Lottery's vision statement.

## **Where does all the money go?**

The National Lottery was set up to raise money for the Arts and Sports Councils, the Charities Board, the National Heritage Memorial Fund and the Millennium Commission.

The Government left it to these bodies to decide where the money is spent. However, it promised that this money would be additional to existing government expenditure in these areas, and provide benefits for all, regardless of income.

When we asked people what they thought about how the money was being distributed, around three quarters said that too much money went on a few big projects. The same number thought the money should be distributed equally to all regions of the country.

## **Regional differences**

We also asked people if they thought money spent on the Lottery in their area should go back to good causes in their area, and found strong regional differences. Around 60 per cent of people in the North and the Midlands agreed. Only 35 per cent of those in London did.

Indeed, a far greater proportion of the Lottery proceeds has gone to London than players there spend – a fact that seems to be reflected in our findings.

Some of the reasons for these regional differences may well lie in the conditions attached to grants by most of the funding bodies.

For example, to get a Lottery grant, most applicants must be able to find other money for anything from 10 to 50 per cent of the total cost of a project. Local authorities are one of the main sources of such funding. However, the amount of money they have available for this varies enormously – and some have none at all.

Grants are generally available only for capital projects - museums and sports facilities, for example. Applicants must show that they will be able to pay to maintain and run these. Some areas are more likely to be given grants than others because these costs may have to be met by charging high entrance fees – an option most likely to be possible in better off areas or areas which attract lots of tourists.

Clearly, the money the Lottery raises has great potential. But if it is truly to benefit everyone, it should not be subject to the vagaries of the various distribution bodies.

## **Our Survey**

Last September, we interviewed 2,029 adults aged 15 and over throughout England, Scotland and Wales, asking them about their experiences of the National Lottery and their attitudes.

## **Who Wants to Be A Millionaire**

**If you want to get rich quick, buying a Lottery ticket is probably not the best way. But, according to our survey, most people have no idea of their chances of winning.**

**Only about a fifth of people knew that the odds against them winning the jackpot are almost 14million to one. Almost half said they had no idea; the rest were evenly split between those who overestimated their chances and those who underestimated them.**

**To be fair, 60 per cent of the players in our survey said they played for fun and weren't worried about the chances of winning (though people who played every week were less likely to feel this way than those who played occasionally).**

**However, two-thirds thought there shouldn't be such large jackpots and more than four out of five felt there should be more smaller prizes.**

**It is difficult to compare the likelihood of winning the Lottery draw with other forms of gambling because, unlike horse racing or the Pools say, draws are random and skill or knowledge of the game cannot improve the odds. However, one bookmaker told us that the only odds he gives that are longer than those on winning the Lottery jackpot are those against Screaming Lord Sutch becoming the next prime minister - currently offered at 15 million to one.**

*Which? January 1997  
Published by the Consumers' Association*

**Advised time: 60 minutes**

**(Please note the time allocated for the Comprehension section of your exam will be 40 minutes.)**

**Read the article about the National Lottery and then answer all of the questions that follow.**

1. What chance does a person have of winning the lottery jackpot?  
(2 marks)
2. From the opening column, 'There's no doubt...', give three facts about the lottery.  
(3 marks)
3. In your own words explain why the south of England appears to be getting more lottery grants.  
(4 marks)
4. From this article, what are the main concerns about the lottery?  
(5 marks)
5. Your school wishes to apply for a lottery grant to improve its performing arts or sports facilities. Write a letter of application to the Lottery board for a grant explaining what you want funding for and how it will benefit the school.  
(16 marks)

1. What chance does a person have of winning the lottery jackpot?  
(2 marks)  
***Almost 14 million to 1.***
2. From the opening column, 'There's no doubt...', give three facts about the lottery.  
(3 marks)  
***-it began in November 1994***  
***-9.5 Billion has been spent so far.***  
***-Oflot was set up to regulate the lottery.***
3. In your own words explain why the south of England appears to be getting more lottery grants.  
(4 marks)

***Note: Most of these points are inter-related and answers that indicate this should be rewarded.***

- to get a grant, applicants must put in 10-50% of the total project cost.***
- local authorities should contribute but often cannot.***
- some institutions will need to charge higher price entrance tickets***

***-the south is likely to have better off areas and tourist areas such as London.***

4. From this article, what are the main concerns about the lottery?

(5 marks)

***-unemployed and a substantial number of young people are buying scratch cards.***

***-children under 16 are gambling***

***-Oflot should protect players' interests more, there is a conflict of interests***

***-security could be tighter***

***-Lottery funds may not be distributed fairly around the country.***

5. Your school wishes to apply for a lottery grant to improve its performing arts or sports facilities. Write a letter of application to the Lottery board for a grant explaining what you want funding for and how it will benefit the school.

(16 marks)

**16-13 Answers will contain a majority of these points:**

***-correct letter layout (suitable address such as the school, correct salutation and conclusion)***

***-well-organised work with each idea or point paragraphed***

***-the letter could outline the current situation of the school before outlining its proposals***

***-students will have noted the terms and conditions mentioned in the article (last column) and should refer to support from other sources as well.***

***-proposals are likely to be well-supported with relevant and sensible reasons, for example, the facilities might benefit the community both in use and in keeping young people interested during and after school***

***-wide vocabulary is used and the tone of the letter is confident and polite***

***-technically, the work is almost faultless at the top end of this mark.***

**12-9 Answers will contain a majority of these points:**

***-correct letter layout (suitable address such as the school, correct salutation and conclusion)***

***-an organised approach***

***-proposals will be supported with reasons but they may be superficial and not clearly explain how it will benefit the school***

***-the tone is more abrupt and demanding caused by a more limited range of expression***

***-technically good at the top end of this mark.***

**8-4 Answers will contain a majority of these points:**

***-some attempt at a letter layout***

***-the request is likely to lead straight into the need for funding in an unsubtle way***

***-justification will be superficial with the request not thought through***

***-work will jump from point to point and may repeat itself***

***-technically the work is fair but unchecked and casual errors should place it near the bottom of this category.***

**Advice:** *There is room for teacher discretion here. Students who make applications for grants for sporting facilities and performing arts should gain the lowest marks as this is not what is requested. However, you may feel that this is too harsh a lesson for students who are inexperienced or who write well but inappropriately to the question. Work not presented in letter format should also receive very low marks.*

**GUIDE TO GRADE  
BOUNDARIES**

**Questions 1 -7**

<b>Marks:</b>	<b>Grade</b>
<b>24 - 22</b>	<b>5</b>
<b>21 - 19</b>	<b>4</b>
<b>18 - 15</b>	<b>2/3</b>
<b>14 - 13</b>	<b>1</b>
<b>Below 13</b>	<b>U</b>

# Can Teletubbies Really be Good for Young Children?

By Tony Halpin

Education Correspondent

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ONE sings in Cantonese, the others often burble incomprehensibly and they all have a tendency to dance around a lot.

But what the Teletubbies barely seem able to do is speak English, which has many parents wondering exactly what the BBC's latest educational programme is teaching their children.

Unlike in the good old days of Play School, no one looks through the round window in this world. Instead the four brightly –coloured creatures point to televisions in their stomachs showing films of children taking part in different activities.

The 'goo' speaking style of the Teletubbies – Tinky Winky, Dipsy, Laa Laa and Po – has caused a backlash among parents.

Some have complained to the BBC that the meaningless baby-talk is a poor substitute for the songs and stories in the long running Playdays, which Teletubbies has replaced in the morning slot.

The programme's creators insist the series reflects the technological times in which 'nobody talks to babies' anymore and where children are increasingly 'coming to school without words'.

They argue that the series is 'child-centred', encouraging youngsters aged two to five to learn by playing along with the characters. Teletubbies is the most expensive pre-school series in the BBC's history. The corporation has already commissioned 250 25-minute episodes over the next three years from the independent production company, Ragtime.

Filmed in Teletubbyland – actually a grassy hill in Warwickshire – the creatures live with rabbits and 'voice trumpets', which look like submarine periscopes and pop out of the ground to make announcements from the 'real world'.

They exist on a diet of custard and toast and share their 'Tubbytronic Superdrome' home with a vacuum cleaner called Noo Noo.

The four Teletubbies, who are portrayed by actors in costumes, have been described as looking like 'big babies weighed down by their nappies'.

Po, coloured red, is the smallest Teletubby and is 'highly excitable'. Her special song means 'quick, quick, quick' or 'slow, slow, slow' in Cantonese though children never actually learn this from the show.



Teletubby dolls - Wikipedia

## **How story-telling reached the end**

**Generations of children grew up learning to ‘look through the round window’ and other story-telling entrances in Play School, which ran from 1964 to 1988.**

**It was replaced by Playbus and then Playdays. Repeats of Playdays are now being shown in the afternoons but there are no plans for any new series.**

**A variety of children’s shows down the years have featured characters which did not speak English.**

**Children delighted in the ‘Flobbadob’ speech of Bill and Ben the flowerpot men, the strange whistling noises of the Clangers, and the squeaky voice of Sooty’s friend Sweep.**

**Sooty’s voice was never heard although his thoughts were relayed by his creator, Harry Corbett, later replaced by his son Matthew.**

**Another pre-school hero who remained silent was Andy Pandy.**

Laa Laa is yellow and described as ‘the happiest, smiliest – and second smallest of the Teletubbies’. Her favourite word is ‘nice’. Dipsy is the second largest, and green. He ‘sets himself apart a bit as he tries to be cool’. Words to his special song are ‘bptum, bptum, bptum, bptum’. Tinky Winky, purple, is the ‘largest and gentlest’ Teletubby who ‘loves to dance and fall over’. His song goes ‘Tinky winky biddle biddle boddle’.

Writer and co-creator Andrew Davenport said Teletubbies has been tested on seven ‘focus groups’ of children and parents across the country.

He insisted the programme was in the tradition of classics such as Watch with Mother and the Flowerpot Men. But he conceded the shows were aimed towards the youngest children in the age range. ‘They are purposely pitched at a lower age level so that the children are given the feeling that they know slightly more than the Tubbies because the Tubbies know nothing,’ he said. A BBC spokesman admitted there had been ‘a fair few’ complaints from parents. One mother, Sarah Spicer, said her three-year-old son Steffan had been an avid viewer of Playdays but was so unimpressed by Teletubbies that he did not watch it after the first episode. Mrs. Spicer, Llandyssul, Cardiganshire, said: ‘There is too much “goo goo” and dancing around doing meaningless things, whereas in Playdays there were interesting stories and ideas which you could follow through and talk about.’ Anne Wood – Teletubbies’ creative director, dismissed the complaints, saying ‘There has been some articulate criticism from a narrow band of people who have pre-conceived ideas of what education is. ‘We are not a school, we are an entertainment programme for young children. We have a responsibility to treat our audience with respect.’

\*\*\*\*\*

**Advised time: 60/75 minutes.**

**Read, 'Can Teletubbies really be good for young children?' and 'How story-telling reached the end', and then answer the questions.**

1. From the first five paragraphs of the main article, 'Can Teletubbies really be good for young children?', List five different ways the Teletubbies speak, as described by the author:  

*(5 marks)*
2. Which children's programme does the writer approve of? Support your example with one quotation from the articles.  

*(2 marks)*
3. Using the main article, apart from the way the Teletubbies look and speak, list three other unusual facts about them.  

*(3 marks)*
4. From paragraphs 6 and 7 of 'Can Teletubbies really be good for young children?'. List two ways in which the programme makers defend the language of the Teletubbies.  

*(2 marks)*
5. Is Teletubbies the first children's programme not to use proper English? Support your answer with some evidence from both 'Can Teletubbies really be good for young children?' and 'How story-telling reached the end.'  

*(2 marks)*
6. Give one fact to show the BBC's confidence in the programme.  

*(1 mark)*
7. Do you think the article's main headline is for or against the programme? Explain your decision.  

*(2 marks)*

**Answer one of the questions below:**

**Use your own experience and the information you have found in the two news articles.**

- 8a. The BBC has asked you to submit your plans for a new programme for 3-5-year-olds. Write at least 200 words that describe your new programme and explain how it will satisfy children and their parents.  

*(20 marks)*

8b. Anne Wood, the Producer of Teletubbies says, 'We are not a school, we are an entertainment programme for young children.' Do you think her view is right? Should children's television educate or entertain?  
(20 marks)

8c. Imagine you are in charge of children's television. There have been a lot of complaints in the Radio Times recently that children's programmes do not help to educate young people. They have also said that there are too many cartoons, Australian soaps and too much drama that shows bad behaviour. Write an article for the Radio Times that defends some of the programmes that are shown. Use actual examples of programmes to help your argument.  
(20 marks)

Please note: due to recent exam changes, it is very unlikely that questions similar to the above. (8A - 8C) would be worth 20 marks.

Teletubbies	Answers
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1. From the first five paragraphs of the main article, 'Can Teletubbies really be good for young children?', List five different ways the Teletubbies speak, as described by the author:  
(5 marks)

- **one sings in Cantonese.**
- **others burble incomprehensibly.**
- **they barely speak English.**
- **meaningless baby talk.**
- **goo-goo speaking style.**

2. Which children's programme does the writer approve of? Support your example with one quotation from the articles.  
(2 marks)

- **approval of Play School.**
- **'unlike in the good old days of Play school' or 'generations of children grew up learning to look through the round window'.**

3. Using the main article, apart from the way the Teletubbies look and speak, list three other unusual facts about them.  
(3 marks)

**Any three:**

- **they live with rabbits.**
- **they live with voice trumpets.**
- **they exist on a diet of custard and toast.**

- **they live with a vacuum cleaner called Noo Noo.**
- **they live in Teletubby land.**
- **they live in a Tubbytronic Superdrome.**

4. From paragraphs 6 and 7 of 'Can Teletubbies really be good for young children?'. List two ways in which the programme makers defend the language of the Teletubbies.

(2 marks)

- **it reflects the technical times, nobody talks to babies.**
  - **increasingly children are coming to school without words.**
- Note: only award points about Language as requested.**

5. Is Teletubbies the first children's programme not to use proper English? Support your answer with some evidence from both 'Can Teletubbies really be good for young children?' and 'How story-telling reached the end.'

(2 marks)

- **other children's programmes have not used proper English.**
- **Many examples in the accompanying feature such as Bill and Ben, Clangers, Sooty.**

6. Give one fact to show the BBC's confidence in the programme.

(1 mark)

- **The corporation has already commissioned 250 episodes.**

7. Do you think the article's main headline is for or against the programme? Explain your decision.

(2 marks)

- **The implication is that the writer is not impressed (against) the programme.**
- **The headline is questioning the reader underlining 'really', suggests that the programme cannot, in fact, be good for children.**

## Question 8 Answer scheme

8a. The BBC has asked you to submit your plans for a new programme for 3-5-year-olds. Describe your new programme and explain how it will satisfy children and their parents.

**Note:** *Students are likely to draw on their own experience and viewing and their ideas may be slight variations on existing programmes. Do not penalise students too much for this but consider the quality of expression and presentation of ideas.*

**30-25 (Approximately grades 9 to 6) Answers will contain a majority of these points:**

- *A detailed and developed answer, the student has thought about how to plan and present their answer with about one third devoted justifying the type of programme.*
- *The brief has been closely followed, the target audience identified which is both parents and children.*
- *The student has a good understanding of what might interest a young child and incorporated these ideas into a suitable answer.*

### GUIDE TO GRADE BOUNDARIES

Questions 1 -7

Marks:	Grade
17 - 16	4
15 - 14	3
13 - 12	2/3
11 - 10	2
9 - 8	1
Below 8	U

## Comprehension Tips

- Read the passage at least twice.
- Highlight the main points of the question to ensure your answer is appropriate.
- Highlight the points in the article that answer the question.
- Wherever possible, try to use your own words in your response.
- Make sure your answer is self-contained / explicit. For example, if the question asks, *why do people like going to car boot sales, according to the article?* Your answer should include part of the question; According to the article, people like going to car boot sales because...
- If you are asked to summarise a section of the article
  - Use your own words wherever possible
  - Eliminate any repetition / tautology
  - Highlight the salient points.
  - And *again*, make the summary explicit.
- If you do not understand a question, move on to the next question. You can always go back and have another attempt later.
- Be sure to number your answers. It does not matter if you answer questions out of order as long as your answers are numbered clearly.
- Try to give as much detail as you can in your answers. Few marks will be given for single sentence answers unless the question specifically requests this.
- Try not to misspell words that appear in the article. Copy carefully!

# SPECIMEN COMPREHENSION QUESTIONS

These passages are taken from an 'O' level English Language examination paper. Note: Some of the general instructions from the front of the paper appear below. These must be read carefully.

This paper tests your ability to read with understanding to think about what you have read. Do not hurry. You have two fairly long passages in front of you, but plenty of time for reading them. You will be wise to get to know each passage well before attempting to answer any of the questions set on it.

Remember that this is an examination in English Language. It is important not only to answer the questions correctly but also write your answers in clear, careful English, with proper attention to spelling and punctuation.

## 1. Read carefully the following passage and answer the questions set on it.

The practical arguments for the supremacy of the printed word over the television interview are at least as strong as the theoretical. Making the change from television to newspaper work, I have been struck by how much less easy it is for a television reporter to find out what has happened or is happening than it is for a newspaper reporter.

It is not simply that I can get any better now: that I am one instead of at least three, that I have no camera crew with me whose movements I delay and who delay mine, that the luggage with me need consist only of a suitcase and a type-writer instead of more than a dozen bulky boxes. It is not even that getting a story into a newspaper is so much less arduous a business than getting a piece of television on to the air: a typewriter and a telephone replace the whole rigmarole of aeroplane and satellite and film labs and viewing theatres and editing machines, with the result that the reporter has much more time to work in before the material need leave his hand. What counts is the psychological difference between a camera, or any recording device, and a notebook. You notice it as soon as you sit down with someone who can tell you what you want to know. If there is a camera behind you, your man is aware that he is not really talking to you at all. He is talking to anyone who might be listening, total strangers, his family, his employers, his voters. His words are guarded, self-conscious. It is the same is there is a microphone in front of him, and two rotating rolls of magnetic tape slowly recording the sound for radio.

It is not the same if the only piece of recording equipment produced is a notebook. Even if he is self-conscious at first, your informant quickly sees that not everything he says is written down. There will be gaps – there may be long gaps – between the interesting or important thing he says; and in consequence there will be long periods while the notebook is unused, and he rapidly forgets so apparently innocuous a device in his admirable anxiety that you should see the affair in hand as he does.

There are many occasions when a newspaper reporter need not use a notebook at all until after the talk is over. Storing the mind with things said, like a chipmunk is filling its cheek with maize, and then disgorging them on to the pages of a notebook, is a technique comparatively easily learnt. It has the advantage that it makes not merely the answers flow

more readily but the questions too, since the reporter is not half-preoccupied with writing down the answer to one question while he devises the next. It can only be used if the results of the interview are either not going to be quoted at all or quoted anonymously, since for attributed quotations it is not precise enough. But those are often the most interesting quotations – too revealing, or too damaging, to be fathered on their originator without his express permission: the borough architect's reflection on his council's collective taste, the backbencher's unease about the party leadership.

Television reporters hear that kind of observation at least as often as newspaper reporters – perhaps more often, in moments of post-interview relaxation, when the subject is relieved and a little surprised at having guarded himself so well from indiscretion. But television reporters cannot use it. They have to use the interview itself instead, the discreet bromide.

(John Whale, *Journalism and Government*)

## Questions

(a) The writer argues from his own experience that it is easier for a newspaper reporter to interview people, and get them to make a convincing statement, than it is for a television reporter. What are the practical difficulties that make it difficult for a television reporter?

- (i) to get to the scene of a happening? (4)
- (ii) to get his or her report speedily onto the television screen? (4)

(b) In a paragraph of some 80-100 words say why, according to the writer, it is easier for someone being interviewed talk freely and fully to a newspaper reporter than to a television reporter.

(20)

(c) Give briefly and accurately the meaning, in their context, of the italicized words:

- (i) *anonymously* (line 47);
- (ii) *express* permission (lines 50 -51);
- (iii) *indiscretion* (line 58). (9)

(d) Going back to the first sentence of the passage, say what you understand by the *supremacy* of the printed word.

(3)

(Total 40)

## Possible answers

(a)

(i) A television reporter has difficulty in getting to the scene of a happening because this type of reporting necessitates a team of at least three people, all of whom, together with their luggage and technical equipment, must travel together. This is very time consuming and must be carefully coordinated.

(ii) The preparation of a television report is a complicated technical operation, involving recording the film, editing, transportation or the use of satellite broadcasting. All these activities must be completed very quickly if the report is to be current when it reaches the audience. This, combined with the complexity of the process, creates practical difficulties for the television reporter.

These two parts of question (a) are worth four marks each, and so a conscious decision is made to keep the answers as short as possible. However, the requirements are very specific, so there is a certain amount of information that must go in, and this is expressed in grammatically accurate sentences. The question can be classified as factual, and the answer should therefore be based entirely on what the author says about the topic. Personal opinions are not included. It is not necessary to retain the exact phraseology of the original, but the meaning must be the same.

(b) An interview with a newspaper reporter is more intimate, relaxing and reassuring, because the interviewee is in a one-to-one situation, and can see that only the important points he or she makes are noted down. There is a great psychological difference between this and the television interview, where the over-shadowing presence of technical equipment and personnel makes the interviewee very much aware that every word, gesture and facial expression is recorded. The interviewee is bound to be more self-conscious and guarded, knowing that his or her performance could be seen by family, employer and the general public.

(97 words, counting compound words as singles)

You were asked, here, to summarize the author's statements in relation to a particular theme, and it is fortunate that most of the relevant information falls into an easy identifiable block. The basic principles of summary are applied, e.g. identification of main points, condensing of information, omission of unnecessary details, rearrangement and re-expression of ideas, to give a logical structure and a coherent summary. It is easy to be

subjective about this type of question, so care is needed to avoid personal opinion and concentrate on the writer's argument. For 20 marks it is expected that you should demonstrate considerable powers of understanding, selection and expression.

(c) (i) The word “anonymously” is used in the context of the passage to mean “without being attributed to a particular person.”

(ii) “Express”: direct and intentional.

(iii) In this context, “indiscretion” is used to mean a “careless remark or action which could prove embarrassing”.

You will notice that two different approaches demonstrated in these answers to a “Give briefly the meaning of ...” question. In parts (i) and (iii) the meaning is embodied in a complete sentence which explains fully how the word is used. The answer to part (ii) quotes the word and simply gives a meaning without attempting to present it in sentence form. Although both methods are acceptable, it will be a more useful demonstration of your ability to write coherently, if the sentence format is chosen, unless the instructions specifically ask you to do otherwise. There are only three marks for each part, so brevity is essential.

(d) The reference to “the supremacy of the printed word” implies that this is the most effective, explicit and accurate form of mass communication.

Again, only three marks can be gained here, and therefore a brief answer is required. The implication of the question is that an element of personal interpretation is required, and therefore you are free to express a relevant meaning within the general terms of the passage.

The following example of a comprehension based on a literary extract is approached in a different way.

Instead of answers and comments, each question is followed immediately by a possible answer, and the required skills are reinforced by similar types of questions for you to answer.

## 2. Read carefully the following passage, and answer the questions set on it.

Matters being in this advancing state, Stockdale was rather surprised one cloudy evening, while sitting in his room, at hearing her speak in low tones of expostulation to someone at the door. It was nearly dark, but the shutters were not yet closed, nor the candles lighted; and Stockdale was tempted to stretch his head towards the window. He saw outside the door a young man in clothes of a whitish colour, and upon reflection judged their wearer to be the well – built and rather handsome miller who lived below. The miller’s voice was alternately low and firm, and sometimes it reached the level of positive entreaty; but what the words were Stockdale could in no way hear.

Before the colloquy had ended, the minister’s attention was attracted by a second incident. Opposite Lizzy’s home grew a clump of laurels, forming a thick and permanent shade. One of the laurel boughs now quivered against the light background of sky, and in a moment the head of a man peered out, and remained still. He seemed to be also much interested in the conversation at the door, and was plainly lingering there to watch and listen. Had Stockdale stood in any other relation to Lizzy than that of a lover, he might have gone out and investigated the meaning of this: but being as yet but an unprivileged ally, he did nothing more than stand up and show himself against the firelight, whereupon the listener disappeared, and Lizzy and the miller spoke in lower tones.

Stockdale was made so uneasy by the circumstance, that as soon as the miller was gone, he said, “Mrs. Newberry, are you aware that you were watched just now, and your conversation heard?”

“When?” she said.

“When you were talking to that miller. A man was looking from the laurel- tree as jealously as if he could have eaten you.”

She showed more concern than the trifling event seemed to demand, and he added, “Perhaps you were talking of things you did not wish to be overheard?”

“I was talking only on business,” she said.

“Lizzy, be frank!” said the young man. “If it was only on business, why should anybody wish to listen to you?”

She looked curiously at him. “What else do you think it could be then?”

“Well - the only talk between a young woman and man that is likely to amuse an eavesdropper.”

“Ah yes,” she said, smiling in spite of her preoccupation. “Well my cousin Owlett has spoken to me about matrimony, every now and then, that’s true; but he was not speaking of it then. I wish he had been speaking of it, with all my heart. It would have been much less serious for me.”

“O Mrs. Newberry!”

“It would. Not that I should ha’ chimed in with him, of course. I wish it for other reasons. I am glad, Mr. Stockdale, that you have told me of that listener. It is a timely warning and I must see my cousin again.”

“But don’t go away till I have spoken,” said the minister. “I’ll out with it at once, and make no more ado. Let it be Yes or No between us, Lizzy; please do!” And he held out his hand, in which she freely allowed her own to rest, but without speaking.

“You mean Yes by that?” he asked, after waiting a while.

“You may be my sweetheart, if you will.”

“Why not say at once you will wait for me until I have a house and can come back to marry you?”

“Because I am thinking – thinking of something else,” she said with embarrassment. “It all comes upon me at once, and I must settle one thing at a time.”

“At any rate, dear Lizzy, you can assure me that the miller shall not be allowed to speak to you except on business? You have never directly encouraged him?”

She parried the question by saying, “You seem he and his party have been in the habit of leaving things on my premises sometimes, and as I have not denied him, it makes him rather forward.”

“Things – what things?”

“Tubs – they are called Things here.”

“But why don’t you deny him, my dear Lizzy?”

“I cannot well.”

“You are too timid. It is unfair of him to impose so upon you, and get your good name into danger by his smuggling tricks. Promise me that the next time he wants to leave his tubs here you will let me roll them into the street?”

She shook her head. “I would not venture to offend the neighbours so much as that,” said she, “or do anything that would be likely to put poor Owlett into the hands of the Customs-men.”

Stockdale sighed, and said that he thought hers a mistaken generosity when it extended to assisting those who cheated the king of his dues. “At any rate, will you let me make him keep his distance as your lover, and tell him flatly that you are not for him?”

“Please not, at present,” she said, “I don’t wish to offend my old neighbours. It is not only Mr. Owlett who is concerned.”

“This is too bad,” said Stockdale impatiently.

“On my honor, I won’t encourage him as my lover,” Lizzy answered earnestly. “A reasonable man will be satisfied with that.”

“Well, so I am,” said Stockdale, his countenance clearing.

(Thomas Hardy, *The Distracted Preacher*)

**Example***Question*

Where was Stockdale when he heard Lizzy talking to someone at the door?

*Answer*

Stockdale was sitting in his room when he heard Lizzy holding a muffled conversation with someone at the door.

**Questions**

(a) Stockdale has recently come to the village of Nether Moynton. What is his occupation there? (2)

(b) (i) What is the miller's name and what relation is he to Lizzy? (2+2 marks)

(ii) From your reading of the whole passage, what do you think is the business they are discussing? (4)

**Example***Question*

What do you understand by the phrase *an unprivileged ally* (line 23)?

*Answer*

The statement that Stockdale was "as yet an unprivileged ally" refers to his relationship with Lizzy. At this time he was simply a close friend and counsellor and was not privileged to be related to her by marriage.

**Questions**

(c) What do you understand by:

(i) in low tones of *expostulation* (line 3)? (2)

(ii) it reached the level of *positive entreaty* (line 11)? (2)

**Example***Question*

Why was Stockdale initially concerned about Lizzy's conversation with the miller?

*Answer*

*Stockdale thought that the miller was trying to persuade Lizzy to be his lover, and was therefore jealous because he wanted to marry her himself.*

- Questions**
- (d) Stockdale becomes aware of another man, hidden in the laurel trees, who is eavesdropping. Why does Stockdale not go out to investigate? (4)
- (e) When Stockdale tells Lizzy about the eavesdropper, she shows “more concern than the trifling event seemed to demand” (lines 35-36). Why is she so concerned? Who does she think the eavesdropper may be? (6)
- (f) (i) Stockdale thinks that Lizzy and the miller were discussing something other than business. How does Lizzy try to reassure him? (4)  
(ii) Explain smiling *in spite of her preoccupation*. (line 45) (3)
- (g) (i) What are the *things* that the miller has apparently been leaving on Lizzy’s door step? (3)  
(ii) What danger does Stockdale foresee for Lizzy? (3)  
(iii) Explain *those who cheated the king of his dues*. (lines 87-88) (3)
- (h) Suppose that you are Stockdale, later that same evening, writing in your diary your reflections on those events. What do you say about your love for Lizzy and your attempts to get assurances from her; your suspicions about Lizzy’s associations with the miller; your doubts about what is going on in the village; and your anxieties on Lizzy’s behalf? (20)

The last question is very different from any of the others and because it is so wide-ranging, attracts many more marks. Obviously, the examiners are looking for a comprehensive understanding of the whole passage, and an interpretation of the feelings of one particular character, based on the information available. The style of your answer should be personal (i.e. written in the first person “I”) because you are writing as if you are Stockdale, and it should be paragraphed according to the main topics you are asked to deal with. It is important that everything specified in the question is covered and it would be useful to introduce your answer by using a suitable date as a sub-heading, as shown below:

**Example** (h) *15 June 1983*  
Today I had a most disturbing experience when...

**1. Read the following passage (which for your convenience has been divided into three sections) and answer the questions.**

**A**

A whiskey sodden tramp was wandering about the streets, one chilly evening, with a pipe in his Mouth and begging for a match; he got neither matches nor courtesy; on the contrary, a troop of boys followed him around and amused themselves with annoying him. I assisted; but, at last, some appeal which the wayfarer made for forbearance, accompanying it with a pathetic reference to his forlorn and friendless condition, touched such sense of shame and remnant of right feeling as were left in me and I went away and got him some matches. An hour or two afterwards the man was arrested and locked up in the prison. At two in the morning, the church bells rang for fire, and everybody turned out, of course – I with the rest. The tramp had used his matches disastrously; he had set his straw bed on fire, and the oaken sheathing of the room had caught. When I reached the ground, two hundred men, women, and children stood massed together, transfixed with horror, and staring at the grated windows of the jail.

Behind the iron bars and tugging frantically at them, and screaming for help, stood the tramp; he seemed like a black object set against a sun, so white and intense was the light of his back.

I saw that face, so situated, every night for a long time afterwards; and I believed myself as guilty of the man's death as if I had given him the matches purposely that he might burn himself up with them. I had not a doubt that I should be hanged if my connection with this tragedy were found out. The happenings and impressions of that time are burned into my memory, and the study of them entertains me as much now as they themselves distressed me then. And how sick it made me when somebody dropped, howsoever carelessly and barren of intent, the remark that "murder will out!"

For a boy of ten years, I was carrying a pretty weighty cargo.

## B

All this time I was blessedly forgetting one thing – the fact that I was an inveterate talker in my sleep. But one night I awoke and found my bed-mate – my younger brother – sitting up in bed and contemplating me by the light of the moon. I said:

“What’s the matter?”

“You talk so much I can’t sleep.”

I came to a sitting posture in an instant, with my kidneys in my throat and my hair on end.

“What did I say? Quick – out with it- what did I say?”

“Nothing much.”

He fell asleep and I lay there in a cold sweat, turning this new terror over in the whirling chaos which did duty as my mind. The burden of my thought was: “How much did I divulge? How much does he know?” By and by I decided to wake my brother and probe him. I shook him up, and said:

“Do you know how that man came to be burned up in the jail?”

“No.”

“Well, the way of it was this. The man wanted some matches to light his pipe. A boy got some. The man set fire to the prison with those matches, and burnt himself up.”

“Is that so?”

“Yes, it is. Now is that boy a murderer, do you think?”

“Let me see. The man was drunk?”

“Yes, he was drunk.”

“Very drunk?”

“Yes.”

“And the boy knew it.”

“Yes, he knew it.”

There was a long pause. Then came this heavy verdict:

“If the man was drunk, and the boy knew it, the boy murdered that man. This is certain.”

## C

Faint, sickening sensations crept along all the fibres of my body, and I seemed to know how a person feels who hears the death-sentence pronounced from the bench. I waited to hear what my brother would say next. I believed I knew what it would be and I was right. He said:

“I know the boy.”

I had nothing to say; so I said nothing. I simply shuddered. Then he added:

“Yes, before you got half way through telling about the thing, I knew perfectly well who the boy was; it was Ben Coontz!”

I came out of my collapse as one who rises from the dead. I said with admiration:

“Why, how in the world did you ever guess it?”

“You told me in your sleep,” my brother rattled innocently on. “When you were talking in your sleep, you kept mumbling something about ‘matches’, which I couldn’t make anything out of; but, just now, I remembered that in your sleep you mentioned

Ben Coontz two or three times; so I put this and that together, you see, and right away I knew it was Ben who burnt that man up.”

I praised his sagacity effusively. Presently he asked:

“Are you going to give him up to the law?”

“No,” I said, “I believe that this will be a lesson for him. I shall keep an eye onto him, of course, for that is but right; but if he stops where he is and reforms, it shall never be said that I betrayed him.”

“How good you are!”

“Well, I try to be. It is all a person can do in a world like this.”

And now, my burden being shifted to other shoulders, my terrors soon fade away.

Answer the following questions in your own words as far as possible. Questions marked with an asterisk (\*) should be answered *very briefly*, and in *these answers complete sentences are not essential*. (For instance, an answer may consist of a clause: “Because...”). Other questions should be answered in complete and correct sentences.

### Questions from Section A

\*(a) Give in a single word or short phrase the meaning of *two* of the following words as used in the passage: *courtesy* (line 3); *forbearance* (line 6); *remnant* (line 8); *transfixed* (line 17).

(b) *In your own words* state the reasons why the boy finally got the tramp some matches.

(c) Why, do you think, did the boy see *that face, so situated, every night* (line 22)?

\*(d) Explain the meaning of the following expressions from this section:

(i) *barren of intent* (line 31);

(ii) *murder will out* (lines 31-32);

(iii) *a pretty weighty cargo* (lines 32-33).

### Questions from Section B

\*(e) Give in a single word or short phrase the meaning of *two* of the following words as used in the passage: *inveterate* (line 35); *posture* (line 41); *divulge* (line 48); *probe* (line 49).

(f) Explain the expression *the whirling chaos which did duty as my mind* (lines 46-47).

(g) (i) What *two* factors are important in the brother's decision that the tramp's death was murder?

(ii) Why does the brother regard these factors as the deciding ones?

### Questions from Section C

(h) Explain why the narrator felt like:

(i) “a person feels who hears the death-sentence pronounced from the bench” (lines 68-

69);

(ii) “one who rises from the dead” (line 78).

- (i) (i) Explain the meaning of *I praised his sagacity effusively* (line 88).
- (ii) Has the brother in fact been sagacious? Give the reasons for your answer.
- (iii) Why does the narrator praise his brother effusively?
  
- (j) (i) What reasons does the boy offer for not giving Ben Coontz up to the law?
- (ii) Why does he give three reasons?
  
- \* (k) Distinguish between the two meanings of the word *burden* as it is used in this section (line 97) and in the previous section, B (line 47).

**From the whole passage:**

- (l) What is there in this passage that seems to you particularly to show that the narrator was only a child of ten at the time?
  
- (m) Summarize, *in not more than 40 words, the ways in which the boy's sense of guilt influences his thoughts and his behaviour.* (Your answer must be written in correct sentences, and you should, as far as possible, use your own words.)

## 2. Read carefully the following passage, and answer the questions set on it.

While the growth of traffic to and from the continent by boat was important, it was of course steam locomotion and the development of the railways which had a major impact on travel. Once the fear and unfamiliarity of rail travel had been overcome, there were few practical restrictions on travel between any two major towns. This initial fear was well described by Dr. Granville in 1841:

“It has been alleged that the being wafted through the air at the rate of twenty or thirty miles an hour must affect delicate lungs and asthmatic people; that to such as are of sanguineous constitution and labour under fullness of blood in the head, the movement of rail trains will produce apoplexy; that the sudden plunging into the darkness of a tunnel and the emerging out of it as suddenly cannot fail to make work for the oculists; and finally it has never been doubted but that the air of such tunnels is of a vitiated kind and must give rise to the worst effects, while that at the bottom of deep cuttings or excavations, being necessarily damp, will occasion catarrh.”

The same sorts of misgivings were doubtless expressed about air travel a hundred years later, and will probably be expressed about space travel. History shows that such fears can be safely discounted.

The initial impact of the railways was to increase short day-trips; the normal fifteen-minute service between London and Greenwich had to be trebled at Whitsun and Easter. Excursion trains, probably invented by Sir Rowland Hill, were more fully developed by Thomas Cook, the architect of modern tourism. His first publicly advertised excursion was from Leicester to a temperance demonstration in Loughborough on 5 July 1841. The return fare was one shilling and 570 people went. From these relatively modest beginnings, Thomas Cook went on to build an organisation which has been a household word in travel ever since. In 1855, Cook started his first continental operations by marketing travel to the Paris Exhibition, and this can be said to mark the beginning of the inclusive tour. By having contacts and travel bureaux in every country, by having favourable arrangements within hotels, shipping companies and railways all over the world, Cook would offer the customer at the counter an itinerary which would have taken him weeks to organise, as well as costing him a good deal more.

But in the nineteenth century, the availability of cheap and easy travel was not in itself enough; there was no tradition of travel amongst the new Victorian middle classes and there was formidable practical obstacles to surmount – such as the language problems, prejudice at home and overseas, exchange rates and, in due course, passports. The rich overcame these difficulties when travelling by employing guides and couriers, while the hotels in which they were stayed at their destinations were familiar with their language and solicitous for their needs – and their money. The new tourists of the mid-Victorian age – the bank-clerks, the solicitors' wives –

could not afford these services, yet desperately needed the assistance they provided. Thomas Cook had the foresight to recognise these problems, and the organisation to solve them. “He deliberately set out to be a universal courier, doing for those who could not provide themselves with courier’s services what the courier did for those who could afford to hire him.” The excursion from Leicester to Paris in 1855, where the all –in cost of four days in Paris, including accommodation and return ticket was 36/-, was described in the *Manchester Guardian* as “an event in the history of railway travel”. It did, in fact, mark the beginning of the inclusive tour abroad.

The influence of Cook in the field of travel cannot be over emphasised. By 1864, more than a million passengers had passed through his hands.

(Sir George Young, *Tourism, Blessing or Blight?*)

## Questions

- (a) Explain *locomotion* (line 2). (2)
- (b) In some half-a-dozen words say *what sort* of misgiving about early rail travel is expressed in the passage quoted from Dr. Granville. (3)
- (c) (i) In what sense can Thomas Cook be described as the *architect* (line 28) of modern tourism? (3)  
(ii) What is meant by saying that his name has been *a household word* (line 34) in travel ever since? (3)
- (d) Say briefly what you understand by:  
(i) *temperance demonstration* (line 30); (3)  
(ii) *itinerary* (line 41). (3)
- (e) Explain *the inclusive tour* (line 37). (3)
- (f) In a paragraph of some 80-100 words (not more than 100) say how the need for Thomas Cook’s agency arose and describe the kind of services it provided. (20)

### 3. Read carefully the following passage, and answer the questions set on it.

With quick precision Sarah opened her letters, cutting the envelopes neatly, sorting their contents – business, receipts, bills, estimates and the rest of them – letters from parents or staff about school vacancies – personal communications. She received fewer and fewer of this third category. She had become increasingly absorbed in her professional affairs. She neglected her friends. The school, the school, the school filled her deliberate mind. “You’re becoming a monomaniac,” Pattie had told her.

There was one envelope addressed in a slanting scholarly hand which was familiar. Sarah unfolded the thin blue paper and read:

“26a Canning Terrace,  
Tunbridge Wells,

March 13<sup>th</sup>, 1934.

“My Dear Miss Burton,”

It was from Miss Siggleshwaite. A wave of nausea rocked in Sarah’s mind. She still felt that she had treated Miss Siggleshwaite shabbily. She had given her rope to hang herself, longing to replace her. She had sacrificed her and secured her efficient Miss Vane, fresh from Cambridge. She had let her become the victim of bad mass-bullying, and had left unpunished the ringleader of her tormentors.

With stern self-discipline Sarah compelled herself to read the letter.

“My dear Miss Burton.

You may doubtless be wondering why you have not heard from me. I apologise for any lack of courtesy, but knowing your kind thoughts for me I waited till I had cheerful news to send.

“I can now report that my own health has already shown great improvement, and that I have found another post.

“I am now installed a daily companion to an elderly lady living here who is almost blind. I conduct her correspondence for her, read to her, and wheel her out when it is fine in a bath chair. You would be amused at her literary tastes, and so am I. I shall soon become an expert in the works of Ruby M. Ayres, Pamela Wynne and Ursula Bloom. Do you know any of these novelists? I assure you that they have opened up a new world to me. My salary

is not princely, but I can live at home, we have been able to give up our maid and my sister does the housework while I relieve her at night, by looking after our poor mother, so I think with care we shall be able to manage if we can both retain our health.

“And now, my dear Miss Burton, may I at last be allowed to thank you, not only for your extreme kindness to me after my breakdown, but for your more than generous and heartening letter which arrived last week? Please believe me that I shall never forget your patience with my shortcomings; and your sympathy when they proved at last too much for me. I realise that I should have retired earlier, but you know my circumstances, and I am more than grateful that you never uttered one word of reproach.

“I shall always watch from afar your career in the world of teaching with the warmest interest, remembering how in your youth and vigour you found generosity enough to show kindness to my stupidity and failure. I feel sure that you will go far and I shall always rejoice in your well-deserved success.

“Believe me, yours gratefully and sincerely,

“Agnes Siggleshwaite”

Sarah laid the letter on her desk, and sat staring out to the sea. A fishing smack with a brown sail dipped and tossed there and sometimes disappeared. Sarah held her breath till it re-emerged, but she was not really thinking of it. She was picturing the tall lank woman pushing her employer about in a bath chair through the streets of Tunbridge Wells, her hair pins tinkling behind her to the pavement, her skirt unbuttoned, her jumper gaping above her waist belt, her mild chin quivering below her sensitive mouth. She could hear her cultured voice pronouncing with its habitual precision the declaration of love, the luxurious descriptions of feminine underwear, the conflicts of vice with virtue, so frequently encountered in her employer’s favourite literature.

“So there goes the most distinguished scientist we have ever had on our staff-or ever will have,” she thought, and her heart rebuked her.

The simple generosity and goodness of Agnes were too much for her. She had become morbidly self-reproachful for her part in that affair. She had lain awake telling herself that she had sacrificed the science mistress for Midge Carne, that it was Midge whom she should have sent away, that the child was hysterical, vain, a centre of exaggerated emotion, an unhealthy influence in the school.

She forgot the weeks when she had sheltered Miss Siggleshwaite in her own house; sitting with her at night and reading to her, pouring into her exhausted mind the optimism and resilience of her own unstated philosophy. She forgot her unstinted efforts to beat the

sickness and sorrow of the overburdened woman. She only remembered that her kindness had been mingled with impatience, her benevolence soured by her planning mind.

“A companion to a blind lady who lives here.” And it’s my fault, she groaned in spirit. She put the letter in the basket marked “to be answered”, and picked up the next one.

But the telephone rang, and when she lifted the receiver she heard her friend Joe Astell calling to her in his hoarse and breathless voice.

It brought some comfort to her. The knowledge of his sympathy and support had meant much to her during the past difficult weeks. She knew that he liked and respected her, and his appreciation helped her to retain a modicum of her own self-respect.

(Winifred Holtby, *South Riding*)

## Questions

- (a) Miss Sarah Burton is employed at the Kiplington High School for Girls. What is her position there? (3)
- (b) We find Miss Burton sorting through her morning post *With quick precision* (line 1). What does this tell us about her? (3)
- (c) Her sister Pattie has told her that she is a *monomaniac* (line 8). What does this mean? (3)
- (d) Miss Burton opens a letter from a Miss Siggleswaite who is now employed as daily companion to an old lady in Tunbridge Wells (line 33).
- (i) In the letter Miss Siggleswaite says "My salary is not princely". Explain *not princely*.
- (ii) One of her duties is to read aloud from the novels of Ruby M. Ayres, Pamela Wynne and Ursula Bloom. What do we learn from this passage about the subject matter of these novels? What attitude towards them is conveyed? (9)
- (e) Turn to lines 85-92. Give briefly and accurately the meaning, as here used, of the following words:
- (i) *resilience*;
- (ii) *unstaled*;
- (iii) *unstinted*. (9)
- (f) *her planning mind* (line 92). What was it that Miss Burton's mind was always planning? (3)
- (g) We learn that Miss Siggleswaite had previously been a teacher at the High School. How good a teacher was she, and why did she resign? What had Midge Carne to do with it? (Answer in some 40 -60 words.) (10)
- (h) In lines 18-19 we read that Miss Burton *still felt that she had treated Miss Siggleswaite shabbily*. From your reading of the passage, including Miss Siggleswaite's letter, say how far you think Miss Burton has cause to blame herself, and how far you can find excuses for her. (Answer in some 15-20 lines, i.e. about 120-150 words.) (20)

**4. Read the following passages carefully and then answer the questions set on both of them.**

**Passage A**

Liverpool's missile arrived at the same time as the others. I clung instinctively to the holds as the flash ripped across the sky; a few seconds later the rock trembled slightly and stoned clattered down the cliff and fell to the scree below.

The echoes died away and we waited. Down in the cwm a sheep called for her lamb and the stream trickled unhurriedly away from the tarn. We waited for a third sense to confirm what two had already told us. We knew and yet waited for confirmation.

The noise was surprisingly gentle. A sound like the banging of a door followed by a prolonged but faraway roaring that welled over the ridge to our left and grew fainter until there was only the stream once more. We could not see over that ridge and we did not want to. My mind emptied completely but my subconscious hung on for what must have been a long time...until Peter said quietly, "What shall we do?"

I was surprised to find my feet still on the small holds and three fingers still tensed over the vital flake. I looked over my shoulder at Peter belayed on the ledge a few feet below. He was very pale and the rope between us was quite taut. When the flash came he must have thought I would come off: what would it now matter if I had?

This was the climb we had dreamt of for a year, our first on Cloggy. And now...fierce anger against all the so-called statesmen and their sycophants who had professed to run our world built up inside me and as quickly subsided. There was no point left in that. There was nothing, nothing we could do or say that would be of any use any more. We were here, on our climb, and that was all we had.

I looked up again at Peter.

"Up?" I said. He nodded.

It was by far the best climb we had ever done. We were in form, the rocks were dry, the route was varied, difficult and charming. We sat at the top looking down to where the sheep had found her lamb, and coiled up the rope very carefully. We knew we would never need it again. Far to the west the Irish coast sat on the glittering sea, and in front of us Anglesey sprawled green. The east wind sighed gently past, apologetic perhaps for what it was doing.

We started up the track above the cliff. We said nothing; we always finished our day by walking to the top of the mountain on whose side we had been climbing. There was no hurry, no hurry at all. We looked appreciatively at the golden sands beyond Caernarvon; I picked up a piece of pink quartz and put it into my pocket. We walked up the track until we reached the railway and the ridge. I looked first, as always before, to the sweeping edge of

Crib Goch, a ridge dear to me for eight years...and then to the towering grey haze which was enveloping the whole country, a huge somber cloud drifting towards us; Arenig had gone, Moel Siabod already was nearly invisible. We watched in silence as the outline of Siabod was blotted out, then turned and walked up the railway to Snowdon's summit.

There were five people already there, standing by the cairn. They said nothing; we did not greet them. We stood and watched. We watched our world die. We stood and prayed and thought of the people and the places and the things...there was no bitterness. The haze covered Crib Goch and Lliwedd, and soon a gentle rain of ash began, small grey flakes that settled like dirty snow. We stood while the sunlight grew dim and our shadows faded away, while the ash pattered finely on the rock and big thunder drops began to fall. We stood until the entire world was fifty yards' radius of rock and scree, a deserted concrete café and a bit of a railway...the ash settled in our hair and in the folds of our clothes.

I looked at Peter. He smiled.

"I hope Snowdon is climbed again," he said.

...Presently we didn't feel strong enough to stand any longer and sat down...

## Questions

- (1) "We waited for a third sense to confirm what two had already told us." (lines 7-8)
- (a) Name the three senses referred to, and for each one quote a phrase from the passage in evidence. (6)
  - (b) What did their senses tell them? (2)
- (2)
- (a) Describe briefly the author's feelings as revealed from line 24 to the end. (3)
  - (b) (i) Why do you think the author twice mentions a sheep and her lamb (line 6 and 36)? (3)
  - (ii) Explain fully the meaning of "apologetic perhaps for what it was doing". (line 40) (3)
  - (c) Imagine that you are a foreign student with little knowledge of Great Britain. What would you learn about Snowdon from reading this passage? (8)

## Passage B

Miss Toshiko Sasaki, the East Asia Tin Works clerk, got up at three o'clock in the morning on the day the atomic bomb fell on Hiroshima. There was extra housework to do. Her eleven month old brother, Akio, had come down the day before with a serious stomach upset; her mother had taken him to the Tamura Pediatric Hospital and was staying there with him. Miss Sasaki, who was about twenty, had to cook breakfast for her father, a brother, a sister, and herself, and – since the hospital, because of the war, was unable to provide food – to prepare a whole day's meals for her mother and the baby, in time for her father, who worked in a factory now making rubber earplugs for artillery crews, to take the food by on his way to the plant. When she had finished and had cleaned and put away the cooking things, it was nearly seven. The family lived in Koi, and, on account of the recent deterioration in public transport, she would need forty-five minutes to reach the tin works, in the section of the town called Kannon-machi. She was in charge of the personnel records in the factory. She left Koi at seven, and as soon as she reached the plant, she went with some of the other girls from the personnel department to the factory auditorium. A prominent local Navy man, a former employee, had committed suicide the day before by throwing himself under a train – a death considered honourable enough to warrant a memorial service, which was to be held at the tin works at ten o'clock that morning. In the large hall, Miss Sasaki and the others made suitable preparations for this meeting. This work took about twenty minutes.

Miss Sasaki went back to her office and sat down at her desk. She was quite far from the windows, which were off to her left, and behind her were a couple of tall bookcases containing all the books of the factory library, which the personnel department had organized. She settled herself at her desk, put some things in a drawer, and shifted papers. She thought that before she began to make entries in her lists of new employees, discharges, and the many departures for the Army, she would chat for a moment with the girl at her right. Just as she turned her head away from the windows, the room was filled with a blinding light. She was paralyzed by fear, fixed still in her chair for a long moment (the plant was 1600 yards from the centre of the explosion).

Everything fell, and Miss Sasaki lost consciousness. The ceiling dropped suddenly and the wooden floor above collapsed in splinters and the people up there came down and the roof above gave away; but principally and first of all, the bookcases right behind her swooped forward and the contents threw her down, with her left leg horribly twisted and breaking underneath her. There, in the tin factory, in the first moment of the atomic age, a human being was crushed by books.

## Questions

(d) How has the war affected the lives of the Sasaki family before the bomb falls? (8)

(e) What do you find effective about the final sentence of passage in:

(i) Passage A;

(ii) Passage B? (6)

(f) Although both authors write about the dropping of an atomic bomb, they produce very different pieces of writing. What are the chief differences between Passage A and Passage B? (8)

(g) Write about a page on *one* of the following:

*Either*

(i) Imagine that you were one of the five people already on the summit when the two young men arrived (Passage A, line 55). Describe your experiences that day.

*Or*

(ii) Imagine that you were the mother of Miss Sasaki (Passage B). Describe your experiences on the morning the bomb fell.

*Or*

(iii) Imagine that you were one of the crew of the aeroplane from which the first atomic bomb was dropped. Describe your experiences that day.

(20)

(Joint Matriculation Board)

**5. The following passage describes the first visit of a young British actor to America. He is to play the part of the composer Liszt in a film. Read the passage carefully, and then answer the questions that follow.**

My room was disturbingly dark and smelled of conditioned air. Ominous glitters of light slitted through the shutters. I groped my way across the room, hit a table, and pushed open the windows. Hot smoggy air came up from the studio yard. Six men pushing half a snow-capped mountain trundled up the yard. A woman came running down, a bundle of sequined dresses over her arm, a paper cup of coffee in her hand. To my far left, by the carpenter's shop, planks and sawdust and gilded door were leaning against the concrete walls. To my right, high up, were the misty smog-smudged ridge of the hills and the great wooden sign striding the skyline, one letter missing, long since fallen: "Hol-ywood".

I had arrived at last. I was there where it all started: the most chaotic city on earth west of Calcutta. My heart fell with despair: six months to go.

I examined the room. It was pine-panelled – fake plaster pine-panelled. The tweed carpet looked like old porridge and the chairs and settees were covered in violent tartan. There were hunting prints on the walls, a sword, a galleon in full sail, two refrigerators disguised as oak chests, lamp-shades with maps of the world on them, a small table with a flat bowl of plastic sweet pears and dahlias. The bathroom, entered between the "oak chests", was plain, clinically white, very masculine. A note told me to report to Room 2456 for a "Music Conference".

When I arrived, Victor Aller, small, benign, with glittering rimless glasses and beautiful hands, was sitting at the Broadwood piano playing something sad. I didn't interrupt him but sat quietly in the chair beside him. He switched music and went into something extremely fast, short and vaguely familiar. He placed his hands on his knees and smiled at me.

"That's Chopsticks."

"Oh."

"You know it?"

"I think so... somewhere."

"*Everyone* knows it. It's a child's exercise. Play it."

"I have never played a piano in my life. I couldn't."

A pause like a century.

"You gotta be a Liszt."

"I know that."

"Liszt played piano."

"Yes."

"You don't dispute that?"

"No."

"He played piano like no-one else played piano."

"I believe... "

"And you don't?"

"No. Never."

"Well, we gotta start then. That's what I'm here for. To teach you to play the piano and fast. And like Liszt."

"Thank you."

"Don't thank me till I have." He played some scales rapidly. Dull with fear, I watched his

hands. "These are just scales... We'll have to do a lot of this, just to exercise your fingers... show me your span."

"What's that?"

"Hell! Put your hands out in front of you and spread your fingers... that's a span."

I did as he asked. My hands looked supplicating. They were.

"Nice span you got. You play tennis?"

"No."

"Football?"

"No."

"Ping pong... table tennis?"

"No, neither."

Another long stupefied pause. The air-conditioner hissed and throbbed.

"You play that game you have in England, with a bat and a ball, like rounders?"

"Cricket?"

"That's it. Cricket. You play that?"

"No."

"Hell." He played another set of scales. "And you gotta be Liszt?"

"They tell me so."

"In five weeks we start shooting in Vienna. You going to be ready?"

"What do *you* think?"

"Not in a million year, let alone five weeks. You got eighty-five minutes of flaming music in this production. Eighty-five minutes, not including the conducting."

"Well, I'd better start. I mean, perhaps you could show me, very slowly, a bit of something I have to play... not Chopsticks. It's too fast."

“So is the First flaming Concerto...” He started, very gently and softly, to play. It was good. He played with deep feeling and tenderness. I listened and watched horrified. How could I ever remember where the fingers went, which keys to use, the black or the white?”

## Questions

- (a) In what way do the things seen by the author from his window (in the first paragraph) confirm the fact that he is in the centre of the American film industry? (8)
- (b) The author clearly dislikes his room. From lines 1 to 25, write down *six* of the phrases which show his dislike of the room’s appearance or furnishings and in each case state briefly the reason for his dislike. Begin a new line for each phrase. (12)
- (c) What can be learned from the passage about the abilities, attitudes and personality of Victor Aller? Justify each point you make by a brief reference to the passage. (12)
- (d) What does the encounter with Victor Aller (line 27 to the end of the passage) tell us about the author? Justify each point you make by a brief reference to the passage. (9)
- (e) (i) Suggest a reason for the author’s writing *My heart fell with despair* (lines 15-16). (2)
- (ii) Explain carefully the reason for the pause mentioned in line 40 *and* the reason for the pause mentioned in line 69. (4)
- (iii) Victor Aller is an American. Quote *one* of the sentences he speaks (not including the expression “gotta”) which shows his American style of speech, and after it write what a British musician would have said (in standard English).
- (f) Explain *briefly* the meaning of each of the following words as used in the passage: (i) *trundled* (line 6); (ii) *chaotic* (line 15); (iii) *supplicating* (line 61) (3)

(Joint Matriculation Board)

**6. Read the following passage carefully, and then answer the questions as fully as you can.**

Vandalism touches nearly all our lives. We come across it in the smashed-up and stinking public telephone box, in the railway compartment with its ripped seats and walls scrawled with the violent graffiti of political or footballing fanaticism. We see it in the broken windows of the housing estates, the can of paint thrown against the wall, or the motiveless attack on some individual's private property.

Those who are deeply concerned with this growing social problem might well consider the response to vandalism of one group of residents on an estate in Liverpool, a city that has gained the unenviable of wanton destructiveness than any other in England.

The tone of the Whitefield Estate is set by the slogan on the huge water tower which overlooks it. Some daredevil has got right to the top of it and has written in large letters: "All Coppers Are Bastards".

The vicarage on the estate has two burglar alarms on its front wall, but the vicar, the Rev. Ernest Hopkins, is an optimist. He proudly shows off the rose bushes in their brick pots near his house. To be frank, the bushes are straggly and tired, but their survival is a triumph. A few months ago they would have been uprooted and destroyed by vandals.

The estate is not a tower-block nightmare; it is a five year old community of council houses plonked down by the planners on the Everton heights. The houses have their own front doors and their own backyards, all laid out according to the now fashionable concept of "Defensible Space", first expounded by the American pundit, Oscar Newman.

Four months ago the estate was terrorised by vandals. The couple who ran the local pub were literally driven out by people who went in and smashed up the place. Old people were frightened out of their wits.

It was then that the vicar set up his counter-attack. He and a dozen other men on the estate are on 24 – hour call to deal with vandalism. This is not a patrol but a "presence". The group of men suddenly appear and stand among the vandals, using the same tactics as the latter, creeping and stealing up on them in the dark. Usually the gang of potential vandals will disperse in embarrassment, though there is sometimes an argument, and on occasions the need to use physical violence. Strangely enough the vandals, far from resenting the latter, seem to regard it with respect and approval.

This positive approach has produced remarkable results. The patrol used to be roused virtually every night to deal with window smashing, arson and terrorisation of old people. Now one call a month is the expected rate of emergencies.

The importance of this can be grasped when one realises that that one quarter of Liverpool's £6 500 000 annual housing budget goes towards repairing criminal damage. The "Piggeries" are the best known example of this kind of concentrated vandalism. They are Liverpool's monument to planners folly. The three tower blocks now lie empty except for four intrepid families, and the Council is hoping to sell them off to private interests.

Opinions, however, on how to deal with vandalism are as varied as its manifestations. Some argue against the method used at the Whitefield Estate on the grounds that it glamorises vandals. But whether we blame insufficient parental control, inadequate education, or environmental ugliness, this is not a problem that can be ignored.

(Freely adapted from an article by Oliver Pritchett, *Sunday Telegraph*)

## Questions

- (a) Give, in about 50 of your own words, the main steps suggested by the writer for dealing with vandalism. (10)
- (b) What is implied by the phrase *The tone of the Whitefield Estate*, and how is it set? (4)
- (c) Give two examples from the passage that show the success of the methods used against vandals at the Whitefield Estate. (4)
- (d) Give, in your own words, the meaning of *Opinions...its manifestations* (lines 58-59). (5)
- (e) Pick a word or phrase from the passage that is being used ironically and explain the irony. (6)
- (f) Why is the phrase *tower-block nightmare* used (line 24)? (4)
- (g) Write down each of the following words, and then write against each another a single word that conveys the same meaning. You will receive no marks if you use more than a single word.  
fanaticism (line 5); wanton (line 12); straggly (line 16);  
potential (line 40); intrepid (line 56). (10)
- (h) What does the phrase *Defensible Space* suggest? (4)
- (i) The closing paragraph suggests three causes of vandalism. Supply two more of your own. (3)

(University of Cambridge Local Examination Syndicate)

## 7. Read the following passage and answer the questions which follow it.

“Now, tell me, my dear,” I said, “what are you crying about?”

“About the years that are gone, Mr Betteredge,” says Rosanna quietly. “My past life still comes back to me sometimes.”

“Come, come my girl,” I said, “your past life is all sponged out. Why can’t you forget it?”

She took me by one of the lapels of my coat. I am a slovenly old man, and a good deal of my meat and drink gets splashed on my clothes. Sometimes one of the women, and sometimes another, cleans me of my grease. The day before, Rosanna had taken out a spot for me on the lapel of my coat, with a new composition warranted to remove anything. The grease was gone, but there was a little dull place left on the nap of the cloth where the grease had been. The girl pointed to that place, and shook her head.

“The stain is taken off,’ she said. “But the place shows, Mr. Betteredge – the place shows!”

A remark which takes a man unawares by mean of his own coat is not an easy remark to answer. Something in the girl herself, too, made me particularly sorry for her just then. She had nice brown eyes, plain as she was in other ways – and she looked at me with a sort of respect for my happy old age and my good character, as things for ever out of her own reach, which made my heart heavy for our second housemaid. Not feeling myself able to comfort her, there was only one other thing to do. That thing was – to take her in to dinner.

“Help me up.” I said. “You’re late for dinner, Rosanna – and I have to come to fetch you in.”

“You, Mr. Betteredge!” says she.

“They told Nancy to fetch you,” I said. “But I thought you might like your scolding better, my dear, if it came from me.”

Instead of helping me up, the poor thing stole her hand into mine, and gave it a little squeeze. She tried hard to keep from crying again, and succeeded – for which I respected her. “You’re very kind, Mr. Betteredge,” she said. “I don’t want any dinner today – let me hide a little longer here.”

“What makes you like it here?” I asked. “What is it that brings you everlastingly to this miserable place?”

“Something draws me to it,” says the girl, making images with her fingers in the sand. “I try to keep away from it, and I can’t. Sometimes,” says she in a low voice, as if she was

frightened at her own fancy, “sometimes, Mr. Betteredge, I think that my grave is waiting for me here.”

“There’s roast mutton and suet-pudding waiting for you!” says I. “Go in to dinner directly. This is what comes, Rosanna, of thinking on an empty stomach!” I spoke severely, being naturally indignant (at my time of life) to hear a young woman of five – and – twenty talking about her latter end!

She didn’t seem to hear me: she put her hand on my shoulder, and kept me where I was, sitting by her side.

“I think the place has laid a spell on me,” she said. “I dream of it night after night; I think of it when I sit stitching at my work. You know I am grateful, Mr. Betteredge – you know I try to deserve your kindness, and my lady’s confidence in me. But I wonder sometimes whether the life here is too quiet and too good for such a woman as I am, after all I have gone through. It’s more lonely to me to be among the other servants, knowing I am not what they are, than it is to be here. My lady doesn’t know, the matron at the reformatory doesn’t know, what a dreadful reproach honest people are in themselves to a woman like me. Don’t scold me, there’s a dear good man. I do my work, don’t I? Please do not tell my lady I am discontented – I am not. My mind’s unquiet, sometimes that’s all.” She snatched her hand off my shoulder, and suddenly pointed down to the quicksand.

“Look!” she said. “Isn’t it wonderful? Isn’t it terrible? I have seen it a dozen times, and it’s always as new to me as if I had never seen it before!”

I looked where she pointed. The tide was on the turn, and the horrid sand began to shiver. The broad brown face of it heaved slowly, and then dimpled and quivered all over. “Do you know what it sounds like to me?” says Rosanna, catching me by the shoulder again. “It looks as if it had hundreds of suffocating people under it – all struggling to get to the surface, and all sinking lower and lower in the dreadful deeps! Throw a stone in, Mr. Betteredge! Throw a stone in, and let’s see the sand suck it down!”

Here was unwholesome talk! Here was an empty stomach feeding on an unquiet mind!

(From *The Moonstone* by Wilkie Collins)

## Questions

N.B. Candidates are expected to answer these questions as far as possible in their own word, and are warned that they will lose marks for poor expression.

- (a) (i) What had been the matter with Mr. Betteredge's lapel, and what does this reveal about him? (4)
- (ii) Why does Rosanna draw attention to the present state of his lapel? (4)
- (b) (i) For what reasons does Mr. Betteredge usually feel sorry for her? (7)
- (ii) What made him "particularly sorry for her just then"?
- (iii) Why does she say "You, Mr. Betteredge!" in line 31?
- (iv) Why is Mr. Betteredge going to scold her? (7)
- (c) (i) Why is Rosanna's mind "unquiet" (line 66)? (6)
- (ii) Why does she not want him to think she is "discontented"?
- (iii) Why does she then point to the quicksand? (6)
- (d) Explain fully what Mr. Betteredge means by:
- (i) "This is what comes of thinking on an empty stomach" (lines 47-48); (4)
- (ii) "Here was unwholesome talk!" (line 81). (4)
- (e) How does Mr. Betteredge's attitude to Rosanna change during this extract? (5)
- (f) How does the author succeed in making the quicksand frightening? (4)
- (g) Explain briefly, in any way you like, precisely what is meant in the passage by the following words: (5)
- (i) *heavy* (line 25);
- (ii) *scolding* (line 33);
- (iii) *indignant* (line 49);
- (iv) *reproach* (line 63);
- (v) *dimpled* (line 74).

# LETTER WRITING

You will be asked to write a letter in response to the comprehension passage used in the previous question.

## Introduction

There are two forms of letter that you might need to write:

1. Formal letters you write to people on business matters or to find out information.
2. Informal letters you write to friends and relatives.

The language and style you use, which can be called the 'register', will depend upon your reason for writing the letter. Formal letters will be precise, factual language with formal grammar and punctuation while informal letters may be written in the everyday sort of language you may use when speaking to friends. Whatever type of letter you are writing ask yourself the following questions:

Is it a business letter or a letter to a friend?

Do I know the person I'm writing to?

Why a letter to a friend?

Do I know the person I'm writing to?

Why am I writing to them?

What register will I need to use?

If you are writing to complain about something you will need to be polite but firm.

## Golden Rules

1. Make sure you use the correct format for the occasion: the formal business letter or the informal, personal letter.
2. Letters must be understood by the receiver; make sure you include all the information necessary. For example, if you are arranging to meet someone you must state the day/date, the place and the time.
3. Avoid using a post script (PS) particularly in a formal letter. This tends to indicate that you forgot to plan your letter and left out some information.
4. There are accepted guidelines for the layout of letters, especially formal ones. Use them to help you write a good, well-planned letter.
5. Letters, like all forms of communication, must be well presented and free from spelling errors.
6. Use notepaper that is unlined for writing your letters and make sure that both paper and envelope are clean and neat-looking.

7. Allow for a margin on the left hand side of the page. If your letter is going to be short, try to position it nicely on the page - don't end up with a few lines squeezed at the top and a lot of space at the bottom.
8. Address the envelope clearly and accurately, naming the addressee by name or title. Always include the postcode, which enables your letters to arrive safely and quickly at their destination.

If you know the name of the person to whom you are writing use it.  
Dear Mr...., Dear Mrs...., Dear Miss..., etc.

If you do not know the name of a person, write to whoever you think will be the most appropriate person using 'Dear Sir' or 'Dear Madam'.

Put their position in the company on the first line of their address on your letter to them as well as on the envelope. Using a name rather than a position means that your letter goes directly to the person who will deal with it quickly. It will not be passed from one department to another which will take time.

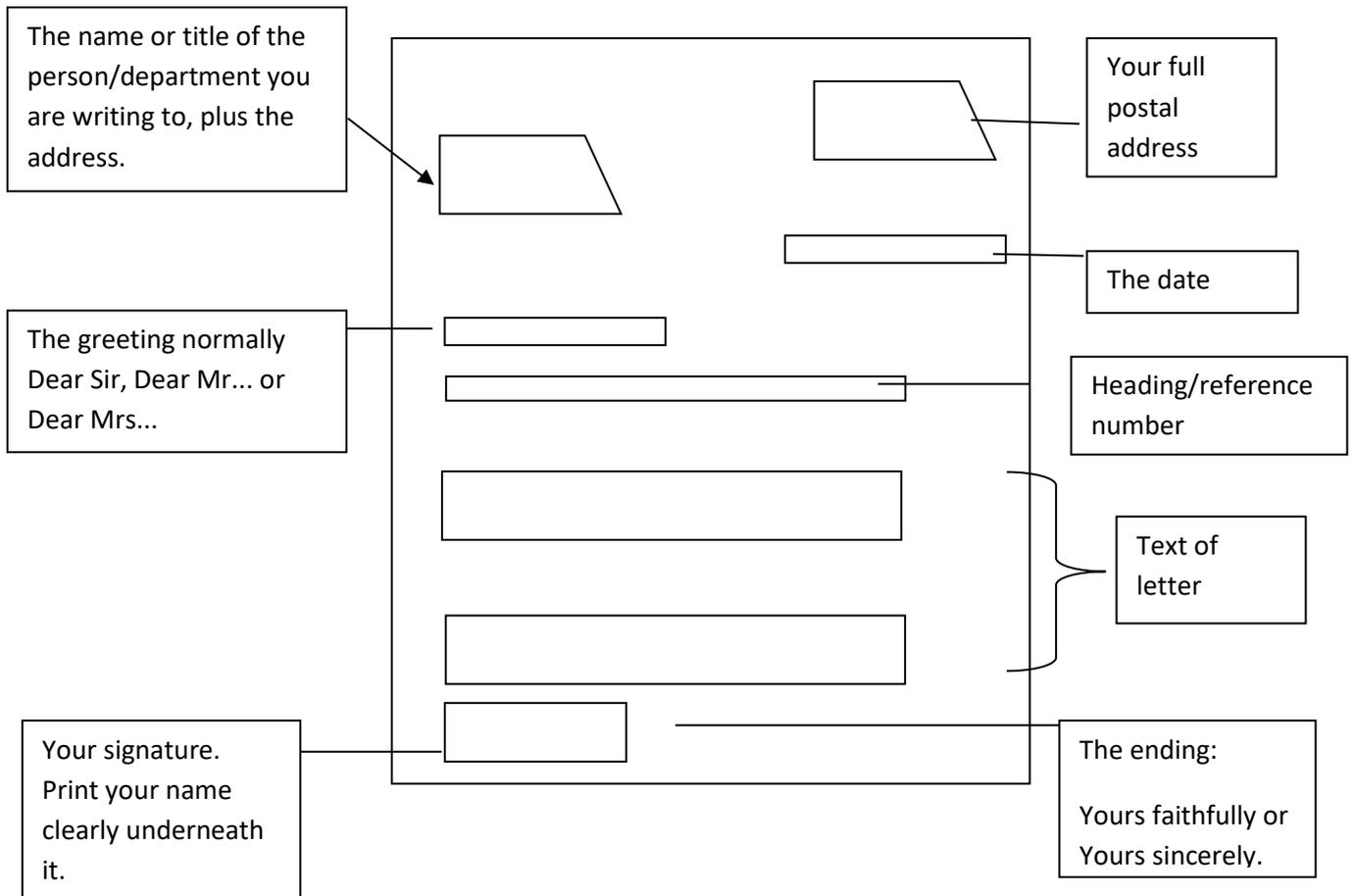
If you are replying to a business letter check whether there is a reference number on the letter you received. It should appear at the top of the letter – 'Our ref: ...'. If there is one, quote it as the first line of your reply, like a title, and underline it. This will enable a firm to trace their correspondence with you quickly when they receive your letter.

# FORMAL LETTER TEMPLATE

## Beginning the Letter

Letters should have the address of the sender in the top right-hand corner.

The address of the person to whom the letter is going should appear on the left-hand side as in the diagram. Write the date on the right just below the second address.



**NOTE: Do not use different styles that are digitally fashionable, i.e. email format. Adhere To the traditional letter-writing format.**

**Example:**

Edge Hill University  
St Helens Road  
Ormskirk  
L39 4QP

John Smith  
123 The Moon  
Earth's Orbit  
Space  
SP4 4CE

Thursday 30<sup>th</sup> March 2083

Dear Mr. Smith,

RE: EXAM LOCATION ENQUIRY

Thank you for your letter enquiring about the possibility of sitting your exam on the Moon. We do allow exams to take place on satellites, providing you have found an educational establishment or test centre where the invigilator is an employee.

You should arrange a date and time with the venue when your exam will take place. The invigilator should then email [edgehilltests@edgehill.ac.uk](mailto:edgehilltests@edgehill.ac.uk) from their professional email account confirming that they are happy to invigilate your exam at their venue. We will the liaise with the invigilator directly and arrange to have your exam paper sent to the Moon.

If you have any further questions, please do not hesitate to contact me.

Yours sincerely,



Joanne Bloggs  
Equivalency Tests Team

## Assignment

Imagine that you are writing a letter to the following:

The Features Editor, Dress Sense Magazine, Clayton Road, Bilthwell, Herts B13 2HE.

Placing your own address in the appropriate place, set this information out as you would a business letter. Remember to include the date.

## Planning your letter

Planning is important and you need to think carefully about the type of information you wish to include in your letter. People are usually prompted to write formal letters for a reason and you will want to make sure that all vital information has been included. Think also about the order you will put it in; make notes to help you.

The length of the letter may vary a good deal depending upon your reason for writing. The acceptance of an invitation will generally be shorter than a letter asking for a lot of information.

You should divide the text of your letter into three parts.

- 1 A beginning (Explain your reason for writing).
- 2 A middle (This will contain the main information which should be divided into paragraphs. Make notes before you write to help make your paragraphs as clear as possible).
- 3 A conclusion (Possibly explaining what the next step should be, if you expect a reply, or summarising the main purpose of the letter).
- 4 Ending (Finish your letter courteously and add something like 'I look forward to hearing from you' or 'I hope to hear from you soon'. Do not forget to add '**Yours faithfully**' if you are writing Dear Sir / Dear Madam or '**Yours sincerely**' if you are writing to the person by name. Sign your name and print your name clearly below your signature.

## Assignment

You are Mr. Smith. Write a letter taking account of the following.

Mr. Smith bought a vacuum cleaner at a shop called Highfield Stores on 6<sup>th</sup> December. It cost £110 and was guaranteed for six months. At the end of two months it broke down. The shop he bought it from has closed down, so he has to write to the manufacturers to ask them to mend it. He writes to them at this address: Mr. W Payne; Vac-cleen Inc., Clevedon Industrial Estate, Bartley EC3 6AN.

# POETRY

You will be asked to read a poem and respond to a short list of questions.

Candidates are expected to know the technical terminology found in this section when answering exam questions.

You must be able to identify poetic devices and their use in poems, as well as being able to demonstrate techniques in your own creative writing.

## Glossary of Poetic Devices

In the poetry section you will be asked questions concerning some, or all, of the following features:

- a. phonology (sounds)
- b. Figurative language
- c. vocabulary, tone, mood
- d. rhythm
- e. rhyme
- f. imagery

### a) *Phonology*

Terms to understand include:

alliteration, sibilance, onomatopoeia, rhythm, rhyme, rhyme scheme, assonance.

- i. **Alliteration** is the repetition of consonants at the beginning of words or syllables.  
e.g. “Peter Piper picked a piece of pickled pepper.”

When you are asked to discuss the alliteration in a poem it is not enough to simply quote examples. You must say why you think the poet employs this technique. Does alliteration draw your attention? Does it make the poem interesting? Does it add humour? Is it interesting to look at? Does it draw words together?

- i. **Onomatopoeia** is when the word actually represents the sound, as in the word ‘zap’ in Batman, for example. The poet adds an audio dimension to the poem using sound imagery. So, onomatopoeia depends on the ability of sounds to echo the sense of a word. Think about words such as ‘splash’, ‘coo’, ‘plop’, and ‘pop’.

iii. **Sibilance** is the poet’s use of ‘hissing sounds’. The letter ‘s’ produces this sound in the word ‘hissing’. When a word begins with the letter ‘s’ we almost spit out the word – as in the word ‘spit!’ Many words that show disapproval or contempt begin with the letter ‘s’. For example, ‘slap’, ‘snot’, ‘scab’, ‘stink’, ‘stench’, etc. Because we ‘spit’ out these words, wetness can be suggested too!

iv. **Assonance** is similar to alliteration except we are now looking at repeated vowel sounds. Consider the following line: “The night was like a creeping cheetah, strange and dangerous.”

Notice how ‘night’ and ‘like’ have the same vowel sound. ‘Creeping’ and ‘Cheetah’ have the same vowel sound, and ‘strange’ and ‘dangerous’ have the same vowel sound.

Assonance is good at bringing words together and suggesting a connection between them. Assonance is interesting to read/hear. Long vowels tend to make the action slower. Short vowels can speed up the action. (See section on Syllables)

## ***b) Figurative Language***

There are many different figures of speech. Only three are discussed here.

### ***Simile***

A simile is a figure of speech that makes a direct comparison with something else. A Simile always includes as or like.

As daft as a brush.  
She looked like a princess.

Similes add to the imagery of a poem.

### ***Metaphor***

A metaphor is figure of speech that talks of one thing in terms of another. Examples would be to say, "My friend is a star," (when literally she is not!) or, "My dog is a pig."

Metaphors add to the imagery of a poem.

### ***Personification***

Personification serves to give human qualities to non-human subjects.

The sun smiled in the clear sky. (Humans smile)

The river giggled all the way down the mountain.

Giving non-human subjects human qualities can add feelings and emotions and therefore affect the mood of the poem.

### c) **Vocabulary, Tone, Mood**

The poet's choice of words is at the heart of the poetry. Poets are the wordsmiths!

#### **Collocation**

Words that appear together regularly are known as usual collocations. For example, blue and sky would be a usual collocation. Clichés are worn out phrases using collocations such as, “as white as snow.” If the poet wanted to be original and avoid cliché they could use an unusual collocation such as, “as white as gran's starched apron.” This would draw the reader's attention and create a stronger image.

#### **Connotation**

Many words in our language have synonyms (words with similar meanings) whose connotations can be very different. Consider the following:

Yesterday I killed a dog on the way to work.

Or

Yesterday I slaughtered a dog on the way to work.

Both 'killed' and 'slaughtered' mean to take a life, but these two sentences would *connote* different meanings to the average reader. Look up words in a thesaurus and consider the alternatives. Think about the different connotations. Poets think about them very carefully!

#### **Syllables**

Monosyllabic words are words with one syllable – e.g. 'bang', 'kiss', 'walk', 'shout', etc. Monosyllabic words can affect the pace of the poem and make the poem easier to understand, in many instances.

If a poet wanted to suggest the speed of a racing car, for example, they may choose to use many monosyllabic words:

Down the straight

Round the bend

Past the crowd

Round again

See the flag

Hold on in!

Half a lap!

Then the win!

On the other hand, polysyllabic words (words with many syllables) e.g. 'definition', 'eccentricity', and so forth may be used to slow the rhythm/pace of the poem. Consider also, more monosyllabic words appear in poetry for young readers as they are often easier to read and understand.

### **Neologisms**

Poets may create their own words which can be very effective. Homemade words draw attention.

e.g. The sand was squodgy.

This could be considered an interesting homemade word that also employs Sibilance (see *Sounds*).

Poets look for gaps in the lexis too. Consider:

I am happy or I am unhappy (everyday examples)

I am sad or I am unsad (homemade word)

Poets can also 'play' with word classes where they make nouns into verbs. For example,

The man was windowing down the street.

Here the noun 'window' has been used as a verb!

### **Archaic Words**

These are simply old-fashioned words that appear in older poems or out-dated words deliberately used by the poet to suggest old-fashioned people, things, or concepts. Archaic words can often be clues for when the poem was written.

### **Emotive Words**

These are words employed to 'move' the reader. Connotations are important here. (see *Connotations*) Consider the following:

I hate cheese.

I despise cheese.

I detest cheese.

Which line do you find the most emotive?

## **Slang**

Slang words may be used effectively by a poet to suggest a particular era as slang changes with every generation. Some slang returns. Consider:

Love is groovy. (1960s)  
Love is cool. (1960s & 21<sup>st</sup> century!)

## **Dialect**

Dialect words are words used in a particular geographical area. For example, a bairn is a Scottish dialect word for a baby. Dialect can also be found in the grammatical structures:

I don't want none. (Northern dialect)  
I don't want any. (Standard dialect)  
We was out. (Northern dialect)  
We were out. (Standard dialect)

So, dialect can be used by a poet to suggest such things as setting, culture, and people's backgrounds.

## **d) Rhythm**

The rhythm of a poem can be affected in many ways. (see *Pace*) The length of the lines of the poem, whether they are long, short, or irregular, will affect the rhythm of the poem.

## **Caesuras**

These are pauses in a line where the poet may use punctuation such as a comma, a colon, or even a full stop. When a line is arrested by a punctuation mark, inevitably the rhythm is affected. This use of caesura emphasises the meaning by making the reader hesitate. A sudden break in what had been a regular rhythm may be used by poet to suggest a sudden change in the situation.

In other words, if the racing car in the poem (quoted in the *syllable* section) crashed the poet could have used a caesura.

Down the straight  
Round the bend  
Past the crowd  
Round again

See the flag  
Hold on in!  
Half a lap  
Oh god! A spin!

So, the exclamation here serves to arrest the rhythm. Just as the car loses its rhythm, so too does the poem!

Rhythm can be used by the poet to mimic the actual rhythm of the subject. Poets have written poems about trains, for example, where the rhythm of the poem mimics the rhythm of the train.

### e) **Rhyme**

Poetry does not have to rhyme but much traditional poetry uses rhyme.

Rhyme can add to the rhythm if it is regular. Rhyming words can draw attention to themselves and therefore gain significance. Poets may use regular rhyme schemes. A regular rhyme scheme is produced by choosing which lines rhyme with which. For example,

The sky was blue (a)  
When I met you (a)

This is an 'a' 'a' rhyme scheme known as a *rhyming couplet*.

The sky was blue (a)  
Up on the hill (b)  
When I met you (a)  
The world stood still (b)

This is an 'a' 'b' rhyme scheme.

So, poets can 'play' with endless variations. A poem could start using a regular rhyme scheme and then alter the scheme or not even rhyme at all! These variations can add to the meaning of the poem. They can affect *mood* and *pace* too. Many modern poets shy away from rhyming words as they can be seen to make the poetry trite, old-fashioned, and predictable if not used very carefully.

## f) Imagery

Imagery is concerned with all five senses: touch, taste, smell, sight, sound.

Sound images can be evoked through such things as *onomatopoeia* *rhythm*, *alliteration* etc.

Similes can be used to create sound images, for example, “The train sounded like thunder,” or visual images – “She looked like a princess,” as well as touch, taste and smell.

Rhythm can create imagery too. Consider the poem quoted under *Syllables*.

Unusual words and collocations can evoke different images too. Look under *Vocabulary*.

These few pages are just a brief overview of poetic features. There are many excellent books on the craft of poetry. You should aim to read around your subject.

# PROSE: CREATIVE WRITING

You will be asked to write the opening of a short story.

## Creative Writing

Important! The *Elements of a Short Story* chapter (page 84) will also help you with this assessment.



image: bowie15

Remember that you are not being assessed on how entertaining your story is; more importantly you are being assessed on your standard and competency of written English.

You will not have time to write a complete story from start to finish. It would be advisable to concentrate on the opening and middle of the story (if time permits).

## How will I think of an idea?



Do not worry about this as you will be given a visual stimulus in the examination. For example:



image: Nathan Peterson

Your local newspaper is holding a creative writing competition.

Describe the journey this character is taking illustrated by this picture or you may choose to focus on the setting and imagery.

**(10 marks)**

## Beginning a Story:

When you write a story, it is important to make an impact right from the start and engage the reader.

Remember to:

- Make the opening dramatic so that the reader is compelled to want to continue reading.
- Take the reader straight into the story.
- Incorporate literary/poetic devices, as studied in pages 74 - 80.

You could include a character.

Some writers like to include:

- Physical description. e.g. his face was as dirty like a lump of ...
- Profession (if they have one).
- Description of their dwelling.
- Personality (emotions, habits, quirks, etc).
- Dialogue.

Use sensory imagery: what can the character see, hear, taste, smell and touch/feel.

**You could include a setting.**

A vivid setting and atmosphere will help to create a mood for your story. What is the weather like?

## Ways to start a story:

Stories can begin in different ways. They can start with: description of a character, description of the setting, action or dialogue.

- Describing the setting: e.g. *"Thick fog surrounded the church."*
- Describing a character: the main person in the story. Remember how you describe them must have an impact on the story. For example, *"Sam was an unlucky boy..."* being unlucky must have an impact on the story line- e.g. Sam loses his wallet etc... (catalyst).
- Action: Straight into the excitement, characters are doing something, e.g. *"He kicked the door open..."*
- Dialogue: The characters are speaking to each other, e.g. *"I can't find it! Did you take it?" he yelled desperately and then began to pull out several items from the suitcase.*

## Middle of the Story

The middle of the story must keep the reader's attention. Continue the action, develop the characters and story line. Remember to start a new paragraph when something changes.

### Ways to start new paragraphs

- Change of setting: The action in the story happens in another place.
- Change of time: The story moves on to another time that day or the next day etc...
- Change of person: A new character is introduced.
- Change of event: Something new happens in the plot.

## Ending a Story

The conclusion of a story is vital.,

- Draw all the threads of the story together.
- Resolve any conflict within the story.

### Ways to end a story

- **Conclusive:** Draw to an end all the events that have happened in the story.
- **Cliff – hanger:** Leave the reader in suspense, wondering what will happen next.
- **Reflective:** The narrator or a character, thinks about something that has happened in the story. Direct speech may be included.



Stories are the way we most enjoy hearing and learning about the complex events in the world. From childhood, stories have been the best way we have of being able to shape and make sense of experience and the world: a world that (at least to a child) is disordered and potentially hostile.

We like to tell and hear stories because not only do they fascinate, entertain, engage and involve us (we can usually relate to one or more characters within them) but they allow us the pleasure of learning something new. Furthermore, they permit us to simplify complex aspects of life by making an outcome appear to be the result of a series of “cause and effect” events. When reading a story we derive much pleasure of predicting outcomes (what will happen next...)

We enjoy the emotion that stories offer us: being involved, concerned and having a sense of expectation. A narrative is a simplified representation of a real (or imagined) event told to make the event more interesting, realistic and, often – very oddly – more believable. But short stories are made to be far more economical and coherent than reality can ever offer; economical because we only want to hear about details that seem to lead to a final outcome; coherent because we want to believe that outcomes are the result of a sequence of connected events

The traditional story derives its power from characters, action and plot; it has a beginning, middle and an end. However it must be remembered that not all stories are like this; some are experimental. The distinguishing factor between a short story and a novel is length.

The brevity of a short story permits variations and experiments that would be difficult to sustain throughout the much longer course of a novel. A short story can focus on sketching a character, evoking a mood, presenting a slice of life, a fragment of experience. Therefore a short story is exactly that -*short*; it can vary from a hundred words or less (flash fiction) to 5000 words.

# ELEMENTS OF THE SHORT STORY

The key ingredients for a short story are:

- Plot
- Point of view
- Characters
- Setting
- Theme

## PLOT

Many students become confused when asked to distinguish between story and plot. Let us look at the following:-

The dictionary definition (Oxford dictionary, 2010) of *plot* is, ' **the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence.**'

Perhaps the following example will help:

If an author writes, "*The king died and then the queen died,*" there is no plot for a story. But by writing, "*The king died and then the queen died of grief,*" the writer has provided a plot line for a story.

The plot is what drives the story. The plot would then be the sequence of events. It draws the reader into the character's lives and helps the reader understand the choices that the characters make. A plot's structure is the way in which the story elements are arranged. Writers vary structure depending on the needs of the story. It's not always a straight line from the beginning to the end of a short story.

### What Goes into a Plot?

\***Exposition** is the information needed to understand a story. Exposition is information that is offered to readers to help them understand the plot, characters, or setting in a story. Exposition is telling, not showing, and passive rather than active.

\***Complication** is the catalyst that begins the major conflict. The part of the plot when conflicts develop and suspense is built. Complications are the new factors added to the plot that give the main character new problems to deal with.

\***Climax** is the turning point in the story that occurs when characters try to resolve the complication; the moment when the ultimate suspense reaches its peak.

\***Resolution** is the set of events that bring the story to a close.

## POINT OF VIEW

**Who** is telling the story?

Let us look at the following example:

*A car accident occurs. Three drivers are involved. Witnesses include five passersby, a window cleaner, a tourist with a video camera who happened to be shooting the scene, and the pilot of a helicopter that was flying overhead. Here we have eleven different points of view and, most likely, eleven different descriptions of the accident.*

In short fiction, *who* tells the story and *how* it is told are critical issues for an author to decide. The tone and feel of the story, and even its meaning, can change radically depending on who is telling the story.

Remember, someone is always between the reader and the action of the story. That someone is telling the story from his or her own point of view. This angle of vision, the point of view from which the people, events, and details of a story are viewed, is important to consider when reading a story.

A point of view can be fixed or it can change; it can stay the same distance from the events of the story, or indeed it can zoom in and out, like a camera lens.

### Types of Point of View

There are many different types of point of view:-

#### First Person Point of View

In the first person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting.

In the first person point of view 'I' is telling the story. The camera lens is firmly behind the narrating character's eyes, and the reader only sees what the narrating character sees, knows what the narrating character knows, and so on. The narrator is usually the main character/protagonist.

However it can also work well if the first person narrator is the protagonist's sidekick, e.g. Dr. Watson (Sherlock Holmes) or Hastings (Hercule Poirot).

It's very easy to get into the head of your protagonist, and for the reader to identify with him/her.

There's an immediacy and intimacy between the reader and the protagonist. It's natural - we all live our lives from our own point of view anyway. It's easier to share the protagonist's thoughts and feelings and emotions.

#### Second Person Point of View

The second person is 'you'. So, the second person point of view in a story would go something like this:

*You woke up suddenly. What had woken you? That strange noise - that rhythmic banging. But what was it? And hang on a second - where were you? This wasn't where you had gone asleep. This wasn't your bedroom. What had happened to you while you slept?*

### **Third person Point of View**

With this point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer;

John laughed hollowly. "You're joking," he said. The neon light flickered on his face, turning it a ghastly yellow.

Veronica shook her head slowly. Her fingers were busy shredding her tear-stained paper tissue. "I'm not joking. It's all true."

John stood up and banged his fist against the wall, hard, once. He was shaking his head in disbelief. "I'll have to leave now," he said, his voice terse.

Here the narrator does not participate in the action of the story as one of the characters, but lets us know exactly how the characters feel. We learn about the characters through this outside voice.

In Third Person the reader has access to one person's head at a time.

This narrator describes the characters' actions by saying *he*, *she* and *they* (whereas in first person point of view the action is described by saying *I* and *we*.)

### **Multiple narrators**

A writer may choose to let several narrators tell the story from different points of view. Then it is up to the reader to decide which narrator seems most reliable for each part of the story.

As you read a piece of fiction think about these things:

**How does the point of view affect your responses to the characters? How is your response influenced by how much the narrator knows and how objective he or she is? First person narrators are not always trustworthy. It is up to you to determine what is the truth and what is not.**

## **CHARACTERS**

Memorable characters come alive for us while we read. They live on the page and in our hearts and minds. We cannot forget them. Yet, they are FICTIONAL; they don't really exist. Important to remember students fall into the trap believing they are 'real' - help the reader relate to the story- we either empathise with or dislike characters.

Be alert to characters in the same way you are when you meet someone. Observe their actions. Listen closely to what they say and how they say it. Notice how they relate to other characters and how other characters respond to them. Look for clues as to their purpose and significance in the story.

They are created to help a writer develop certain themes or ideas. Characterisation is important-

How they speak and what they speak about, what they do and how they do it, what other characters say about the character, behave, how they react when the character is around etc. Can help us form judgements about them- all stereotypically of course!

The Hero can often be referred to as the *protagonist*. They have to face up to problems – conflicts- often created by *antagonists*.

**Whenever you discuss a character, discuss why that character is present in the story. Of course it will be related to the plot but most importantly to your essays, characters exist to help develop some aspect of the story's ideas or themes. Always connect character to the THEMES.**

## Learning about Characters

Characters are either major or minor and either static (unchanging) or dynamic (changing). The character who dominates the story is the major character.

Readers can learn about characters in many ways, including:

- Physical traits
- Dialogue
- Actions
- Attire
- Opinions
- Point of view

There are no limits on the types of characters who can inhabit a story: male or female, rich or poor, young or old, prince or pauper. What is important is that the characters in a story all have the same set of emotions as the reader: happiness, sorrow, disappointment, pain, joy, and love.

As Nathaniel Hawthorne said, "Blessed are all the emotions be they dark or bright." In emotions lie the motivations of the characters who drive the story.

**Many questions will ask you to write about character in some way. For instance, you might need to look at someone's feelings, examine their role in the story, or show how a particular character is presented.**

When analysing character, consider the following:

**1) Pay attention to the character's ethics.** Does the character make just or unjust choices? Consider Atticus Finch in Harper Lee's [To Kill a Mockingbird](#). Atticus does not make morally correct choices only when it is convenient for him to do so. Rather, he shows he's a truly just character by sticking to his principles even when his life is at stake.

**2) Decide whether the character's actions are wise or unwise.** For example, one may think of Friar Laurence in Shakespeare's [Romeo and Juliet](#) as being a character who continually makes poor decisions that reflect his inner corruption.

**3) What is the character's motivation?** As you are mulling over the pros and cons of each character's internal thoughts and external actions, you will want to also consider why the character is acting or thinking in a particular way. Has the author given you any clues

about the character's past? In Amy Tan's novel [The Joy Luck Club](#), Lindo Jong's domination of her daughter Waverly can be understood, if not entirely excused, by her terrible experiences in China.

**4) Consider the effects of the character's behaviour on other characters.** Jane Austen's [Pride and Prejudice](#) is rife with the effects of one character's actions on others. When Lydia decides to run off with the charlatan Wickham, she puts the whole family's reputation, as well as her own, at risk, and even involves those outside her family, like Darcy.

**5) Look for repeatedly used words that describe the character.** Those words often give insight into a character's psychology and motivations. In John Steinbeck's novel [East of Eden](#), Kathy is frequently referred to as having "sharp little teeth" and a "flickering tongue," which are symbols of her snake-like monstrosity.

**6) Be aware of items associated with the character.** They may say something about his or her state of mind. A classic example is the delicate unicorn figurine in Tennessee Williams' play [The Glass Menagerie](#). The figurine is symbolic of Laura's own sense of hope and her own fragility.

**7) Read between the lines.** Often what a character does not say is as important as what he or she does say. Think of Abner Snopes in William Faulkner's short story "[Barn Burning](#)." When the court finds Snopes guilty of ruining his boss' rug, prior knowledge of Abner's character tells us that his silence upon hearing the verdict actually speaks volumes. We know he will react later...and violently.

**8) Is the character "flat" or "round"?** A character is considered flat (or static) when he or she does not experience change of any kind, does not grow from beginning to end. Shakespeare often uses comic villains as flat characters, like Don Jon in [Much Ado About Nothing](#). Round characters are those who do experience some sort of growth, like Nora in Henrik Ibsen's [A Doll's House](#). By the end of the play, she has gone from being meek and submissive to being strong and liberated.

**9) Consider the historical time period of the character.** Refrain from making modern judgments about the past; put the character's actions and thoughts in context. A female character living in England in the 1800s obviously could not make the choices that she could today, for both political and social reasons.

**10) Finally, what does the author think?** Look for any of the author's own judgments about the characters he or she has created. The author may be directing you toward an intended interpretation. In [The Scarlet Letter](#), Nathaniel Hawthorne certainly meant for his readers to see Hester as good and Chillingworth as evil.

Dialogue is extremely important and is often used to reveal characters and to advance the plot. Note the lines spoken by a character in a story. The author has given the characters' their spoken words deliberately and carefully.

## SETTING

Writers describe the world they know. Sights, sounds, colors, and textures are all vividly painted in words as an artist paints images on canvas. A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is the setting.

Settings are always imaginary and yet we are tricked into believing that they are real- a literary device used to trick the reader and absorb them into the story's plot. It can help create mood.

When setting is being used to reflect the mood of a character – known as pathetic fallacy / mental landscape.

Setting is created by language. How many or how few details we learn is up to the author. Many authors leave a lot of these details up to the reader's imagination.

### What Setting Tells Us

In William Faulkner's "A Rose for Emily," the narrator carefully describes the house that Miss Emily lives in. This description helps us picture a decaying Mississippi town in the post-Civil War South. We also learn about Miss Emily's resistance to change.

*It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps-- an eyesore among eyesores.*

Later we enter the house itself and, eventually, end up inside one particular room. The physical details of the setting become linked with the values, ideals, and attitudes of that place in different times.

Setting can add an important dimension of meaning, reflecting character and embodying theme. As a result, they illuminate the deeper meaning of the story.

## THEME

What exactly is this elusive thing called theme?

The theme of a fable is its moral. The theme of a parable is its teaching. The theme of a piece of fiction is its view about life and how people behave.

In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at all. You extract it from the characters, action, and setting that make up the story. In other words, you must figure out the theme yourself.

The writer's task is to communicate on a common ground with the reader. Although the particulars of your experience may be different from the details of the story, the general underlying truths behind the story may be just the connection that both you and the writer are seeking.

## **Finding the Theme**

THEME is very important- All writing has a purpose – this is why it was written- Do not begin your analysis until you have worked out the author's main purpose/theme.

Theme is the controlling idea or central insight – what view of life it supports- what insight into life it reveals.

In essays- your main idea will be connected in some ways with the writer's purposes and your analysis will be to show how the writer has chosen language.

The purpose of literary theme is to involve the reader deeply and emotionally.

Most writers in fact write in order to persuade rather than just (entertain) – the text is written with a moral purpose; wanting you to look at something in a different way (Dan Brown)- perhaps concerning some aspect of society (Classics – Jane Austen- *Pride and Prejudice*). Hence we INTERPRET the text.

For e.g., FISH AND CHIPS £2.99 is very clear-

However, let's examine *Tyger Tyger Burning Bright –In the forest of the night-*

What are those forests of the night for goodness sake? Therefore this text requires subtle interpretation- your interpretation of various possible layers of meaning.

You will also need to identify how language choices made by an author- act to shape and add layers of meaning. Only then will you discover purpose and theme. For example through the use of metaphor and symbolism.

We will never truly know what a writer's intended message is- they have never come back from the dead and told us differently or challenged our perceptions/ conclusions of their works.

**THEREFORE NO ONE SINGLE INTERPRETATION IS POSSIBLE.**

When you discuss meaning consider alternative ways of interpreting the text.

Here are some ways to uncover the theme in a story: Check the title. Sometimes it tells you a lot about the theme.

Notice repeating patterns and symbols. Sometimes these lead you to the theme.

What allusions are made throughout the story?

What are the details and particulars in the story? What greater meaning may they have?

Remember that theme, plot, and structure are inseparable, all helping to inform and reflect back on each other. Also, be aware that a theme we determine from a story never completely explains the story. It is simply one of the elements that make up the whole.

When reading also note the historical/cultural context if applicable. Perhaps a text produced under conditions of strict censorship might conceal its meanings beneath symbolism or allegory-hence what is the tone?

Remember - Always back up your points with evidence from the text.

# GRAMMAR

In order to meet the assessment criteria for the English and Literacy examinations, you must demonstrate a satisfactory level of English language proficiency through the use of appropriate grammar in your answers.

We would advise that you use the following BBC Bitesize Revision pages for support:

**Spelling:**

<https://www.bbc.com/bitesize/guides/zs47xsg/revision/1>

**Punctuation:**

<https://www.bbc.com/bitesize/guides/zc2sv4j/revision/1>

**Grammar:**

<https://www.bbc.com/bitesize/guides/z2y9dmn/revision/1>

# SAMPLE PAST QUESTIONS



## English Equivalency

The examination time allowed: 2 hours and 30 minutes

There are 4 sections.

All sections must be answered.

	Recommended time	Marks available
Section A – Comprehension	30 mins	20
Section B – Letter	30 mins	20
Section C – Poetry	45 mins	25
Section D – Creative Writing	45 mins	25

**Note:-** The mark scheme provided in the following sample papers is slightly different to the marks criteria in the exam paper you will be taking.

## “In the Snack Bar” by Edwin Morgan

A cup capsizes along the formica,  
slithering with a dull clatter.  
A few heads turn in the crowded evening snack bar.  
An old man is trying to get to his feet  
from the low round stool fixed to the floor.  
Slowly he levers himself up, his hands have no power.  
He is up as far as he can get. The dismal hump  
looming over him forces his head down.  
He stands in his stained beltless gabardine  
like a monstrous animal caught in a tent  
in some story. He sways slightly,  
the face not seen, bent down  
in shadow under his cap.  
Even on his feet he is staring at the floor  
or would be, if he could see.  
I notice now his stick, once painted white  
but scuffed and muddy hanging from his right arm.  
Long blind, hunchback born, half paralysed  
he stands  
fumbling with the stick  
and speaks:  
“I want – to go to the – toilet.”

It is down two flights of stairs, but we go.  
I take his arm. “Give me – your arm –it’s better,” he says.  
Inch by inch we drift towards the stairs.  
A few yards of floor are like a landscape  
to be negotiated, in the slow setting out  
time has almost stopped. I concentrate  
my life to his: crunch of spilt sugar,  
slidy puddle from the night’s umbrellas,  
table edges, people’s feet,  
hiss of the coffee-machine, voices and laughter,  
smell of a cigar, hamburgers, wet coats steaming,  
and the slow dangerous inches to the stairs.  
I put his right hand on the rail  
and take his stick. He clings to me. The stick  
is in his left hand, probing the treads.  
I guide his arm and tell him the steps.  
And slowly we go down. And slowly we go down.  
White tiles and mirrors at last. He shambles

uncouth into the clinical gleam.  
I set him in position, stand behind him  
and wait with his stick.  
His brooding reflection darkens the mirror  
but the trickle of his water is thin and slow,  
an old man's apology for living.  
Painful ages to close his trousers and coat –  
I do up the last button for him.  
He asks doubtfully, "Can I –wash my hands?"  
I fill the basin, clasp his soft fingers round the soap.  
He washes, feebly, patiently. There is no towel.  
I press the pedal of the drier, draw his hands  
gently into the roar of the hot air.  
But he cannot rub them together,  
drags out a handkerchief to finish.  
He is glad to leave the contraption, and face the stairs.  
He climbs, and steadily enough.  
He climbs, we climb. He climbs  
with many pauses but with that one  
persisting patience of the undefeated  
which is the nature of man when all is said.  
And slowly we go up. And slowly we go up.  
The faltering, unfaltering steps  
take him at last to the door  
across that endless, yet not endless waste of floor.  
I watch him helped on a bus. It shudders off in the rain.  
The conductor bends to hear where he wants to go.

Wherever he could go it would be dark  
and yet he must trust men.

Without embarrassment or shame  
he must announce his most pitiful needs  
in a public place. No one sees his face.

Does he know how frightening he is in his strangeness  
under his mountainous coat, his hands like wet leaves  
stuck to the half white stick?  
His life depends on many who would evade him.  
But he cannot reckon up the chances,  
having one thing to do,  
to haul his blind hump through these rains of August.  
Dear Christ, to be born for this!

Read the poem *In the Snack Bar* by Edwin Morgan.

Now answer the following questions, using your own words where possible.

1. List some of the single words used by the poet that suggest the old man's feebleness. (5 marks)
2. Lines 28-33 consist of the statement "...I concentrate/my life to his..." followed by a long list. What does the poet mean by the statement and how does the list support your views? (10 marks)
3. The poet uses repetition in lines 39,57,58 and 62. Why do you think he does this? How effective is the repetition? (10 marks)
4. Morgan uses uneven stanzas in this poem. Explain why you think he does so. (5 marks)  
(Please note that lines 23-67 belong to the same stanza)
5. How effective do you find the simile in lines 9 and 10? (5 marks)
6. Write out two or three lines from the poem that you find particularly effective. Now discuss why you have chosen these lines. Within your discussion, you should include such things as: rhythm, figurative language, language choice, imagery (including sounds) and dialogue, as well as any other features which you consider to be important. (10 marks)

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# Miracle on St David's Day

'They flash upon that inward eye  
Which is the bliss of solitude'  
*'The Daffodils'* by William Wordsworth

An afternoon yellow and open-mouthed  
with daffodils. The sun treads the path  
among cedars and enormous oaks.  
It might be a country house, guests strolling,  
the rumps of gardeners between nursery shrubs.

I am reading poetry to the insane.  
An old woman, interrupting, offers  
as many buckets of coals as I need.  
A beautiful chestnut-haired boy listens  
entirely absorbed. A schizophrenic

on a good day, they tell me later.  
In a cage of first March sun a woman  
sits not listening, not seeing, not feeling.  
In her neat clothes the woman is absent.  
A big mild man is tenderly led

to his chair. He has never spoken.  
His labourer's hands on his knees, he rocks  
gently to the rhythms of the poems.  
I read to their presences, absences,  
to the big, dumb labouring man as he rocks.

He is suddenly standing, silently,  
huge and mild, but I feel afraid. Like slow  
movement of spring water or the first bird  
of the year in the breaking darkness,  
the labourer's voice recites *The Daffodils'*.

The nurses are frozen, alert; the patients  
seem to listen. He is hoarse but word-perfect.  
Outside the daffodils are still as wax,  
a thousand, ten thousand, their syllables  
unspoken, their creams and yellows still.

Forty years ago, in a Valleys school,  
the class recited poetry by rote.  
Since the dumbness of misery fell  
he has remembered there was a music  
of speech and that once he had something to say.

When he's done, before the applause, we observe  
the flowers' silence. A thrush sings  
and the daffodils are aflame.

*Gillian Clarke*

**Read the poem *Miracle on St. David's Day* by Gillian Clarke.  
Now answer the following questions, using your own words possible.**

1. (Read lines 1 and 2)  
Explain what you think the poet means when she writes "An afternoon yellow and open-mouthed with daffodils". (5 marks)
  
2. Where is the speaker of this poem and what are they doing? (5 marks)
  
3. (Read line 33)  
What do you think this line means? (5 marks)
  
4. Explain how the poet portrays the characters in the second, third and fourth stanzas. (10 marks)
  
5. Choose one stanza that you think is particularly effective and explain why you think so. You should discuss such things as: language choice, figurative language (metaphor, simile, personification, and so forth), rhythm, content and any other relevant features. (10 marks)
  
6. What do you think the last stanza means? How successful do you find it as a conclusion? (10 marks)

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## **To Autumn - a poem by John Keats**

Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eves run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'er-brimm'd their clammy cells.

gourd: fleshy fruit

## ***Autumn***

A touch of cold in the Autumn night —  
I walked abroad,  
And saw the ruddy moon lean over a hedge  
Like a red-faced farmer.  
I did not stop to speak, but nodded,  
And round about were the wistful stars  
With white faces like town children.

**T.E. Hulme**

**Autumn**     *by John Clare (1793-1864)*

I love the fitful gust that shakes  
The casement all the day,  
And from the glossy elm tree takes  
The faded leaves away,  
Twirling them by the window pane  
With thousand others down the lane.

I love to see the shaking twig  
Dance till the shut of eve,  
The sparrow on the cottage rig,  
Whose chirp would make believe  
That Spring was just now flirting by  
In Summer's lap with flowers to lie.

I love to see the cottage smoke  
Curl upwards through the trees,  
The pigeons nestled round the cote  
On November days like these;  
The cock upon the dunghill crowing,  
The mill sails on the heath a-going.

The feather from the raven's breast  
Falls on the stubble lea,  
The acorns near the old crow's nest  
Drop pattering down the tree;  
The grunting pigs, that wait for all,  
Scramble and hurry where they fall.

rig (Clare): roof

**Answer the following questions, using your own words where possible:**

1. Read the extract from *To Autumn* by John Keats.  
In this extract, autumn and the sun are personified. How does the poet describe their relationship? (5 marks)
  
2. List the words in Keats' poem that suggest the "fruitfulness" referred to in line 1. (5 marks)
  
3. Now read *Autumn* by John Clare.  
In your own words, explain why you think the speaker of the poem loves autumn. (10 marks)
  
4. Now read *Autumn* by T.E.Hulme.  
How effective do you find the similes in lines 4 and 7? (10 marks)
  
5. Which of the poems do you prefer?  
Give clear reasons for your choice. You may wish to discuss such things as:  
Imagery (including sounds), figurative language, rhyme, rhythm, vocabulary and  
Any other features you find interesting. (15 marks)

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## Truant by Phoebe Hesketh

A truant from the paths of everyday  
This boy is wise  
Beyond his ten years' learning.  
His books are blue and green from the world's outside  
A schoolroom window-there his maps unroll  
Beyond the cloth bound limit of a teacher's soul.

With hands in his pockets thoughts deep sunk in  
Dreams.  
Of taking flight as unpredictable  
As thistledown,  
He sings his vagrant way along the stream.

*O Sing a song of sunlight  
My pockets full of sky,  
A starling's egg for April,  
Jay's feather for July;  
And here's a thorn bush three bags full  
Of drift-white wool!*

They call him a dunce, and yet he can discern  
Each mouse-brown bird,  
And call its name and whistle back its call.  
And spy among the fern  
Delicate movement of a furred  
Fugitive creature hiding from the day.  
Ecstatic secrets magnify his play  
Into a rare vocation,  
Laughing at education,  
He knows where the redshank hides her nest, perceives  
A reed-patch tremble when a coot lays siege  
To water territory.

One day on winter's fringe he sees  
A flight of buttercups startling a bank  
With spring before the season.

Back in the classroom he can never find  
An answer, and the blackboard, blank and blind  
with dusty questions, reply.  
He stumbles through his sums and cannot see  
For his books are printed on the earth and sky.

**Read the poem entitled *Truant* by Phoebe Hesketh.**

**Now answer the following questions, using your own words where possible:**

1. (Read lines 1-6)  
What do you think the poet means in lines 4-5 when she writes “His books are blue and green from the world’s outside / A schoolroom window.”?  
(5 marks)
  
2. (Read lines 11-16)  
This stanza is a parody of lines from nursery rhymes. Explain why you think the poet has done this? How effective do you think it is?  
(10 marks)
  
3. In what ways does the poet suggest the boy’s cleverness throughout the poem?  
(10 marks)
  
4. (Read line 30)  
Discuss the metaphors in this line.  
(5 marks)
  
5. Write out two lines from the poem that you find particularly effective and explain why. You should discuss such things as: sounds, imagery, figurative language, rhythm and so forth.  
(5 marks for each example = 10 marks)
  
6. Explain in two or three sentences what you think the poet feels about this child and how the education system treats him. What point/s is the poet making?  
(5 marks)

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## An extract from *Street Scene* by Louis MacNeice.

Between March and April when barrows of daffodils butter the pavement,  
The colossus of London stretches his gaunt legs, jerking  
The smoke of his hair back from his eyes and puffing  
Smoke-rings of heavenward pigeons over St.Paul's,  
While in each little city of each individual person  
The black tree yearns for green confetti and the black kerb for yellow stalls.

*Ave Maria!* A sluice is suddenly opened  
Making Orchard Street a conduit for a fantastic voice;  
The Canadian segment turns to stone in his swagger,  
The painted girls, the lost demobbed, the pinstriped accountant listen  
As the swan-legged cripple straddled on flightless wings of crutches  
Hitting her top-note holds our own lame hours in equipoise,

Then waddles a yard and switches *Cruising down the river*  
Webbed feet hidden, the current smooth *On a Sunday afternoon*  
Sunshine fortissimo; some young man from the desert  
Fumbles, new from battle-dress, for his pocket,  
Drops a coin from that cap she holds like a handbag,  
Then slowly walk out of range of *A sentimental tune*.

Line 8            'conduit'- a channel or pipe for conveying water  
Line 10          'demobbed' –discharged from the army (colloquial)  
Line 12          'equipoise' – a state of balance, a counter- pose

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**Read the extract from the poem *Street Scene* by Louis MacNiece .  
Now answer the following questions, using your own words where possible:**

1. Read line 5. What do you think the poet means when he says “each little city of each individual person” ?  
(5 marks)
  
2. In the first stanza, the poet sets an early spring scene in London. Pick out two examples of figurative language (simile, metaphor or personification) and discuss how effective you think they are.  
(15 marks)
  
3. Read lines 9 and 10. In your own words, describe the types of people who appear in these lines.  
(5 marks)
  
4. Read lines 12-14. To what is the crippled street-singer compared? Quote the words and phrases, which make this comparison and say how the singer’s crutches help to make this comparison effective?  
(10 marks)
  
5. Discuss two images from the poem that you particularly like and explain why you think they work so well.  
(10 marks)

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## The Shining Streets of London

Now in the twilight, after rain,  
The wet black street shines out again;  
And, softening through the coloured gloom,  
The lamps like burning tulips bloom.

Now, lighted shops, down aisles of mist,  
Smoulder in gold and amethyst;  
And paved with fragments of the skies  
Our sooty town like Venice lies.

For, streaked with tints of cloud and gloom  
The tides of a bewitched lagoon  
Into the solid streets we know  
And round the shadowy minster flow;

Till even that emperor of the street  
The bluff policeman on his beat,  
Reflected there with portly pride  
From boots to helmet, floats enskied.

Now every woman's face is fair  
And Cockney lovers walk on air,  
And every road, in broken gleams  
Mirrors a travelling throng of dreams.

Like radiant galleons, lifting high  
Their scutcheoned prows against the sky  
With lamps that near you, blazing white.  
Or dwine in crimson through the night.

Buses (with coloured panes that spill  
A splash of cherry or daffodil)  
And lighted faces, row on row,  
From darkness into darkness go.

*O Love, what need have you or I  
Of vine and palm and azure sky?  
And who would sail for Greece and Rome  
When such a highway leads him home?*

Alfred Noyes

Read the poem by Alfred Noyes entitled *The Shining Streets of London*. Now answer the following questions, using your own words where possible.

1. Why does the poet describe his town as being “paved with fragments of the skies”?  
(line 7)

(5

marks)

2. Discuss the poet’s use of the similes:

i) “...like burning tulips...” (line 4)

and

ii) “...Like radiant galleons...” (line 21)

(10 marks=5 marks for each explanation)

3. How effective is the poet’s use of colour throughout the poem? Choose at least two examples to discuss.

(10 marks)

4. What idea does Noyes express in the last stanza?

(5 marks)

5. Explain why “every woman’s face is fair...” (line 17)

(5 marks)

6. Write out two extracts from the poem that you find effective and explain why you think so.

(10 marks = 5 marks for each explanation)

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## Vandalism

Vandalism touches nearly all our lives. We come across it in the smashed-up and stinking public telephone box, in the railway compartment with its ripped seats and walls scrawled with the violent graffiti of political or footballing fanaticism. We see it in the broken windows of the housing estates, the can of paint thrown against the wall, or the motiveless attack on some individual's private property.

Those who are deeply concerned with this growing social problem might well consider the response to vandalism of one group of residents on an estate in Liverpool, a city that has gained the unenviable of wanton destructiveness than any other in England.

The tone of the Whitefield Estate is set by the slogan on the huge water tower which overlooks it. Some daredevil has got right to the top of it and has written in large letters: "All Coppers Are Bastards".

The vicarage on the estate has two burglar alarms on its front wall, but the vicar, the Rev. Ernest Hopkins, is an optimist. He proudly shows off the rose bushes in their brick pots near his house. To be frank, the bushes are straggly and tired, but their survival is a triumph. A few months ago they would have been uprooted and destroyed by vandals.

The estate is not a tower-block nightmare; it is a five year old community of council houses plonked down by the planners on the Everton heights. The houses have their own front doors and their own backyards, all laid out according to the now fashionable concept of "Defensible Space", first expounded by the American pundit, Oscar Newman.

Four months ago the estate was terrorised by vandals. The couple who ran the local pub were literally driven out by people who went in and smashed up the place. Old people were frightened out of their wits.

It was then that the vicar set up his counter-attack. He and a dozen other men on the estate are on 24 – hour call to deal with vandalism. This is not a patrol but a "presence". The group of men suddenly appear and stand among the vandals, using the same tactics as the latter, creeping and stealing up on them in the dark. Usually the gang of potential vandals will disperse in embarrassment, though there is sometimes an argument, and on occasions the need to use physical violence. Strangely enough the vandals, far from resenting the latter, seem to regard it with respect and approval.

This positive approach has produced remarkable results. The patrol used to be roused virtually every night to deal with window smashing, arson and terrorisation of old people. Now one call a month is the expected rate of emergencies.

The importance of this can be grasped when one realises that that one quarter of Liverpool's £6 500 000 annual housing budget goes towards repairing criminal damage. The "Piggeries" are the best known example of this kind of concentrated vandalism. They are Liverpool's monument to planners folly. The three tower blocks now lie empty except for four intrepid families, and the Council is hoping to sell them off to private interests.

Opinions, however, on how to deal with vandalism are as varied as its manifestations. Some argue against the method used at the Whitefield Estate on the grounds that it glamorises vandals. But whether we blame insufficient parental control, inadequate education, or environmental ugliness, this is not a problem that can be ignored.

(Freely adapted from an article by Oliver Pritchett, *Sunday Telegraph*)

**Read the article *Vandalism* by Oliver Pritchett. Now answer the following questions as fully as you can, using your own words where possible.**

1. (Read lines 1-7)

List all the areas where Pritchett suggests vandalism occurs. (5 marks)

2. (Read lines 8-30)

Look closely at the language used by Pritchett and explain how he uses it to illustrate the estate.

You may quote any words or phrases that you find particularly effective and explain why. (10 marks)

3. (Read lines 34-50)

Explain what the vicar did as a counter – attack and outline the results. (5 marks)

4. In line 59 the writer states that “Some argue against the method used at the Whitefield Estate on the grounds that it glamorises vandals.” Do you think that this is a valid argument? Explain.

(5 marks)

**Write a letter to the editor of your local newspaper in response to the article on vandalism above. You may wish to agree or disagree with the vicar’s attempts at addressing the issues. You should go on to add some of your own ideas about how to deter vandals. (You may use a fictional address for the newspaper)**

You should aim to write approximately one side of your answer paper, and your work will be assessed according to the following criteria:

- clarity and strength of argument..... 10 marks
- punctuation, spelling and paragraphing..... 5 marks
- appropriate tone and expression..... 5 marks
- use of standard letter writing format..... 5 marks

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## IS THE AEROPLANE A BLESSING OR A CURSE?

The aeroplane in itself is a great blessing: it is only in war that it becomes a curse.

The blessing of the aeroplane has been proved in the field of medicine and life-saving. Many times we read in the newspaper of how a serum has been rushed by aeroplane to a remote part of the globe to save the life of someone who has been bitten by a poisonous snake, or of how someone, marooned on an island with the tide rushing in, has been saved by a derivative of the aeroplane – the helicopter.

Think of the ease and speed of travel which the aeroplane has made possible. Where it used to take ten days in a modern luxury liner to cross the Atlantic, with all the discomforts of wind and weather, it now takes the aeroplane less than a day. People can eat and sleep in the clouds, so that they are fit and ready to do business as soon as they arrive. Business has thus been speeded up tremendously to our material advantage.

The aeroplane has caused the globe to contract. Psychologically this is very important. People are no longer afraid to take up posts abroad when it used to mean virtually total separation from one's friends and relatives: they are within a day's aeroplane flight to anywhere. Nations, too are less isolated. There is a better spirit of co-operation now that the aeroplane links trade and social routes.

Another benefit which the aeroplane has brought is the ease with which vast areas of crops can be sprayed from the air, and no small advantage is the help the aeroplane gives the police in trapping criminals and in investigating smuggling activities. No-one can hide himself for long in some remote corner of the world. Some will say, no doubt, that it is a pity we cannot be left in isolation, that the aeroplane is just another invention for compelling conformity. Only a few sturdy individualists, or cranks, would hold this view, for the wider benefits to mankind are not their concern.

Of course, in warfare, the aeroplane has proved a curse, especially to its victims. The Second World War proved that it was a mass destroyer of not only troops but innocent victims. However, like the atomic bomb, it helped to shorten the war when once we had at last achieved air-superiority.

There are many, especially those who live near airfields, who will say that the noise of aeroplanes, especially of jets, is a great curse. We can never go on a peaceful picnic in the country without having the drone of aeroplane engines in our ears. What do these people say of the curse of the motor – car? They surely cannot be deaf to one kind of noise and not to another. The aeroplane, like the car, is the price we are paying for modern civilization.

A further complaint against the aeroplane is that there have been many accidents in them, causing great loss of life. Yet, if we compare this loss with the numbers who travel and with the numbers killed by other forms of transport, we may see how relatively accident-free air-transport is.

On the whole, despite what its detractors state, we may say that the aeroplane is indeed a blessing, and that it is the duty of mankind to see that it is used for the right purpose.

*(Adapted from James L. Charlton).*

**Read the article entitled *is the aeroplane a blessing or a curse?* Now answer the following questions, using your own words where possible.**

1. Read lines 3-22 and then list the blessings of the aeroplane according to Charlton.  
(10 marks)
2. Read lines 23-27 and explain in your own words the suggested benefits of the aeroplane.  
(5 marks)
3. In line 1 Charlton says that "It is only in war that it [the aeroplane] becomes a curse."  
Now read lines 32-36. Explain briefly how the aeroplane is seen as a blessing in war on the one hand and a curse on the other.  
(5 marks)
4. Read lines 37-48. Say what general complaints about the aeroplane have been made here. Use your own words wherever possible.  
(5 marks)

The article entitled *Is the aeroplane a blessing or a curse?* Was written about thirty-five years ago. A modern history magazine called 'Now and Then' is publishing old articles and inviting readers to write letters in response to them.

**Write your own letter to the magazine in which you should agree or disagree with points made in the article. You may also include any modern issues that may add interest or support your views.** (Address your letter to the editor of 'Now and Then' magazine, 6 History Lane, Corchester, CR2 5BD)

You should aim to write approximately one side of your answer paper, and your work will be assessed according to the following criteria:

- clarity and strength of argument.....10 marks
- punctuation, spelling and paragraphing.....5 marks
- appropriate tone and expression.....5 marks
- use of standard letter writing format..... 5 marks

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## *'Goodbye to the Cane'*

'If the head says there will be corporal punishment in the school then you are bound to get unofficial face slapping and hitting with bits of wood, metal, slippers and anything else, all the way down. And if that school shows you its punishment book with one entry a term, then I don't believe it. I know because I went through that.'

Mr. David Lewis, headmaster of Redefield secondary school, which serves the huge Blackbird Leys housing estate in Oxford, did not find it easy to get rid of the cane, but he has succeeded and now stands a firmly committed abolitionist.

It was a gradual process with no help from the LEA. (Oxford City has only recently decided to abolish corporal punishment in primary and secondary schools as from January). The cane disappeared from the upper school in 1965, much earlier than in the lower school which finally got rid of corporal punishment about three years ago.

The last time Mr. Lewis wanted to cane a boy he had difficulty finding a cane. Eventually he found a small dilapidated one meant for junior children and administered the punishment. But he does not think it hurt the fourth former very much.

Mr. Lewis became head of the school when it opened as a new secondary modern with only 50 children in 1963. Now it has 788, all but a handful from council houses. Most parents work at the nearby British Leyland Cowley car factory.

Because numbers in the beginning were so small and the growth of the school was gradual, problems of discipline and violence were minimal, and he feels he was luckier than other schools in this respect, particularly with the older children.

However, the discipline of the lower school had been given over completely to the lower school head who believed in corporal punishment. Mr. Lewis decided not to interfere. The responsibility, he said, had been delegated and it was 'not up to me to tell him how to do his job'. At that time, around 1966-67, there were about three first and second year children being caned each week.

Most of the staff were in sympathy with the headmaster over corporal punishment - namely that violence on children by teachers did not solve any problems or do any good for the children or the school as a whole. When the particular lower school head left Redefield, corporal punishment stopped. There were no riots; the school continued as normal.

Mr. Lewis did not mention it to anyone explicitly. In time, he began to say more and more in conversation with staff or pupils, or at school assembly that he did not like the cane, that Redefield did not have a cane and finally that it never wanted to use the cane.

The hardest period for Redefield was getting the last few teachers to 'cross the bridge' as Mr. Lewis puts it. There was then the problem of ensuring that no unofficial corporal punishment went on in the classrooms, and cloakrooms, whether it was ear-clipping or hitting a child with a block of wood. Once the main task has been achieved, coping with the unofficial side is probably the most difficult for any school. Teachers' habits die hard. While there was no hounding of those few teachers who had their own rules at Redefield, Mr. Lewis said it was essential that it stopped because by this time he was openly saying to his children, 'We don't

want to hit you because we don't believe in violence and we are not a violent school.'

The fact that Redefield is a happy place to visit is not of course due only to the abolition of corporal punishment. But it is an essential part of the overall philosophy of the school - 'Children must be encouraged to grow up. This means they must be encouraged to have their own dignity and self-respect and must be respected as individuals by us' (extract from the aims and objects of the school issued to staff before they join Redefield).

(Report by Mark Vaughan in *The Times Educational Supplement*)

**Read the report entitled ‘Goodbye to the Cane’. Now answer the following questions as fully as you can, using your own words where possible:**

1. In a paragraph of around 100 words, summarise the steps Mr. Lewis took to abolish corporal punishment, and describe his attitude to education.  
(10 marks)
2. (Read line 7)  
What is meant (in this text) by an ‘abolitionist’?  
(5 marks)
3. What else do you think made Redefield a happy place, apart from the abolition of corporal punishment?  
(5 marks)
4. (Read lines 15-20)  
Why was Mr. Lewis luckier with his discipline problems than other headmasters?  
(5 marks)

Your local school has a debating society and this month’s debate is focused on the question: ‘Should corporal punishment be reintroduced?’. The debating society publishes a monthly magazine entitled ‘*School Debates*’ and it invites teachers and parents to submit letters or articles on the subject of the month.

**Write a letter to the editor in response to the report entitled ‘Goodbye to the Cane’ (which was published over thirty years ago). You are asked to agree or disagree with points made in the report and also to add your own views on the subject. Address your letter to: Mr. Wright, Editor of ‘School Debates’ magazine, 22 Learn Avenue, Readington RD5 6BA.**

You should aim to write approximately one side of your answer paper, and your work will be assessed according to the following criteria:

- clarity and strength of argument.....10 marks
- punctuation, spelling and paragraphing.....5 marks
- appropriate tone and expression.....5 marks
- use of standard letter writing format..... 5 marks

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# Rights *and wrongs*

Is squatting the occupation of idle free-loaders or the last foothold on the debilitating slope of homelessness? Jim Carey, editor of *Squall* puts the squatter's case.

“The CBI believes that there is in principle no distinction between a person who snatches a handbag in the street and a person who squats a property they do not own,” announced the Confederation of British Industry in June 1992.

It is a common sentiment. In the run-up to the last election, squatters were referred to as “anti-social parasites” and bracketed with “armed robber and rapists” as the cause of rising crime figures.

As a result of these conceptions, compounded by the press, proposals to criminalise squatting have received cross party support. The Home Office says that the legislation is now being drafted and may be debated in the House of Commons as early as November of this year. But with squatters and housing charities denied the opportunity to reply to government and media accusations, can a balanced and equitable debate be ensured?

If not, then criminalisation will come into force at a time of record homelessness, just when we should be asking whether squatting has a role to play as a self-help housing initiative.

The government consultation paper published last year invited a “broad public discussion” on the issue. Paradoxically it went on to assert that “there are no valid arguments in favour of squatting” and stated that it did not want any “spurious arguments” to suggest otherwise. Indeed, well before the “consultation” period had even expired, and despite protestations from Shelter and the Institute of Housing, the government decided to go ahead with the criminalisation.

What seems to be missing from common conception is that squatting exists not because of lifestyle choices but because of a worsening homelessness crisis. Squatters are in fact one of the largest categories of homeless person in Britain today, second only to the hidden homeless that sleep on other people's floors.

But the majority of squatters appear to be single homeless people. This group is the last likely to qualify for “priority” housing points and consequently has very little chance of being offered housing by public bodies. With high rents and deposits often putting private rented accommodation out of financial reach, squatting often becomes the only immediate way to cope with homelessness.

As an increasing number of empty properties in Britain coincides with our increasing number of homeless families and single persons. And yet the Empty Properties Unit, which for many years attempted to bring idle properties into use as homes, was defunded in April last year.

Rather than spread so much time and effort cultivating an image of all squatters as “anti-social parasites”, and then riding in on a vote-winning white horse to criminalise them, the Government should start recognising that, in the absence of adequate housing alternatives, squatting can provide an essential form of self-help. Not the domain of vandals and thieves, as both the consultation paper and the CBI imply, but rather the last foothold on the slippery slope to the socially debilitating state of being without a home.

(*The Big Issue*, Aug 21-Sept 3, 1992)

Read the article *Rights and Wrongs* by Jim Carey. Now answer the following questions as fully as you can, using your own words where possible.

1. (Read lines 1-24)

List four phrases that suggest negative attitudes towards squatters

(5 marks)

2. (Read lines 24-39)

In your own words, explain what reasons are given for squatting.

(5 marks)

3. According to the article, why have proposals to criminalise squatting received support?

(5 marks)

4. (Read lines 40-55)

In these paragraphs, it is clear that Jim Carey supports the rights of squatters.

Summarise these lines in no more than 50 words.

(10 marks)

**The house next door to you is occupied by squatters. Write a letter to your local MP expressing your views on the matter (you may use a fictitious name and address).**

You may choose to support your views with evidence suggested in the article above. **Do not** simply re-write sentences/phrases from the article but try wherever possible to use your own words.

You should aim to write approximately one side of your answer paper, and your work will be assessed according to the following criteria:

- clarity and strength of argument.....10 marks
- punctuation, spelling and paragraphing.....5 marks
- appropriate tone and expression.....5 marks
- use of standard letter writing format..... 5 marks

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## Drink-Drivers Sent Back to Classroom

(Adapted from an article by Alan Travis – *The Guardian*; 4 Aug.2000)

The Home Office is to introduce compulsory lessons for problem drinkers as part of a plan to tackle alcohol-related crime. The 100,000 drink-drivers convicted every year face compulsory alcohol education and treatment courses under a shake-up of the motoring laws to be announced by ministers this month.

The Home Office unveiled its latest package of proposals to tackle alcohol-related crime yesterday, including the use of fixed-penalty fines to deal with public drunkenness and disorder, giving the police the power to confiscate open bottles and cans from those drinking in the street, and new measures to encourage pub landlords to crack down on under-age drinking.

Under the drink-driving proposals, convicted motorists would be expected to attend a 90-minute class each week for between six to eight weeks in a course which would be designed to get them to face up to their problem drinking and prevent them re-offending. At present, a small number of convicted drink-drivers pay to take such courses in return for a three-month deduction from their automatic 12-month driving ban.

Alcohol Concern said yesterday it had been pressing for such action for some time. Its assistant director, Sue Boon, said, "In the last three or four years, the national strategy has concentrated on illicit drugs which have had most of the resources. People are comfortable about seeing illegal drugs as the root of all evil; 90% of people use alcohol but are less comfortable about the fact that it causes even more problems. We want to see alcohol being given the same priority as the question of illicit drugs."

The Automobile Association gave a cautious welcome to the move, saying it had been shown that voluntary alcohol education classes worked. However, a spokesman warned that if the classes were compulsory those attending might not have the same motivation. In the US some of the people sent for such re-education simply turn up and spend the time playing cards.

The Home Office minister Charles Clarke said alcohol contributed to 40% of violent crime and 88% of criminal damage cases and the plan was part of a series of measures to reduce these statistics.

He confirmed that the government intends to push ahead with fixed penalty fines for cases of public drunkenness but indicated that this would cover seven or eight specific offences. Police officers would not collect money "on the spot" and those fined would have the right to appeal to a court. However, Mr. Clarke said he did not envisage that drunks on the street would be breathalysed. Instead, police officers would use their judgment in determining whether those stopped had had too much to drink.

The Conservative home affairs spokesman, David Lidington, was sceptical. "What sort of judgment will the officer be expected to make?" he said. "It is not like a speeding offence where you know from machinery that the car has been speeding. I want to know what evidence the police will need and what is the standard evidence that will be needed to prove the offence to a court."

Home office ministers hope the measures will help tackle violent undercurrents in Britain's urban nightlife. Mr. Clarke said we think that establishing a culture in city centres around alcohol which is much tighter and more rigid, in partnership with clubs and pubs themselves and police, magistrates and local councils, will build an atmosphere where yob violence takes place for less."

The Home Office action plan also includes proposals to make the use of toughened drinking glasses, which lessen injuries from pub fights, a condition on issue of an alcohol licence.

The national expansion of "pubwatch" schemes, under which landlords share information about troublemakers, will also be given the go-ahead.

Mr. Clarke was also keen to see further moves towards a voluntary identity card scheme for older teenagers so they could prove they were over 18. The government is considering placing a positive duty on landlords to establish the age of younger customers.

Pubs are also to be given stronger powers to exclude troublemakers and to refuse to sell alcohol to those who are already drunk.

**Read the article *Drink-drivers sent back to the classroom* by Alan Travis. Now answer the following questions as fully as you can, using your own words where possible.**

1. (Read lines 1-10)

List the measures that the Home office has proposed to combat drink-driving.

(5 marks)

2. (Read lines 10-20)

Explain, in your own words, *Alcohol Concern's* views on the new proposals.

(5 marks)

3. (Read lines 29-39)

Outline the proposals mentioned here and then go on to discuss the suggested strengths and weaknesses.

(10 marks)

4. (Read lines 40 – 55)

What extra duties are to be placed on landlords in the fight to tackle Britain's nightlife problems?

(5 marks)

**In your town, drink-driving is on the increase. Write a letter to your local newspaper saying what measures you think should be taken to address the problem. You should use some of the information from the article *Drink-drivers sent back to the classroom* in order to support your suggestions.**

**Address your letter to: Mr. R. Black (Editor), The Evening Gazette, 22 Fleet Avenue, Readsworth, RS2 9BQ.**

You should aim to write approximately one side of your answer paper, and your work will be assessed according to the following criteria:

- clarity and strength of argument.....10 marks
- punctuation, spelling and paragraphing.....5 marks
- appropriate tone and expression.....5 marks
- use of standard letter writing format..... 5 marks

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## Do we have the right to play God?

(Adapted from an article by Vicky Robinson, RSPCA senior scientific officer)

The birth of five cloned, genetically – modified piglets has been hailed as a breakthrough in the development of xenotransplantation – the use of animal organs for transplant into humans. Hospital waiting lists for human hearts and livers are long and many patients sadly die before organs become available.

So this week's announcement by Edinburgh – based biotechnology company, PPL Therapeutics, has raised hopes that animals and, in particular, pigs may be used as "organ donors" to bridge the gap.

The international drive to make xenotransplantation a viable therapy has gathered considerable momentum in recent years, as techniques have been developed to genetically modify animals such as pigs. But where should the line be drawn on what is acceptable to do to animals for our benefit? Animals are already exploited extensively for food, scientific research and sport. But their use as "organ-factories" is considered by many people as a step too far.

Using animals in this way raises serious ethical issues. These include the moral acceptability of GM animals, the suffering caused to those which are used as "donors", the wastage of lives in the cloning process, and the use of animals in research to develop the technology.

The five piglets – Noel, Angel, Star, Joy and Mary – were produced by nuclear transfer cloning, the technique used to create Dolly the sheep. Unlike Dolly, they have also been genetically – modified to try to overcome hyperacute rejection, which has been the stumbling block in transplants between species. Large numbers of pigs will have undergone surgery to collect eggs for manipulation and many would have been subsequently used to "carry" the manipulated embryos. It is likely that many piglets died during pregnancy. The wastage of such animal lives is an important ethical issue that is often ignored.

Concern over the possibility of animal diseases spreading in human has led to strict controls on the environment in which the pigs are reared. In practice, they may therefore be kept in sterile conditions. The emphasis on sterility may mean that pigs are kept in sterile conditions. The emphasis on sterility may mean that pigs are kept in barren surroundings, with little opportunity for nesting or rooting.

In addition, as a result of the emphasis on disease control, piglets may be delivered by caesarian section and reared in an incubator without maternal contact and nurturing.

A crucial issue that the RSPCA believes has not been given sufficient consideration in the debate on xenotransplantation is the huge amount of animal experimentation required in developing the technology and assessing whether it is a viable therapy.

PPL Therapeutics say that clinical trials may be imminent but similar claims were made in the early Nineties by another biotechnology company. In the intervening period, little progress has been made towards animal-to-human organ transplants, while many animals have been used in research. Whether the birth of cloned piglets will move

xenotransplantation forward is still highly speculative. Whether pig organs could ever support life in humans for any length of time remains unknown. Unfortunately, answering that question will undoubtedly involve the use of animals in experiments that are likely to cause considerable suffering.

Clearly, xenotransplantation present a serious ethical dilemma, with an inevitable conflict of interest between humans and animals. The RSPCA has great sympathy for people waiting for organ transplants and anyone who could benefit from treatments that may be developed if xenotransplantation ever becomes available. Nevertheless, in the hype surrounding each apparent scientific breakthrough, the ethical and welfare issues for animals are overlooked.

Now is the time to critically re-evaluate whether the full impact on animals has really been taken into account, whether xenotransplantation is realistically achievable, and whether all alternatives to using animals are being fully explored.

(SUNDAY EXPRESS, January 6, 2002)

**Read the article *Do we have the right to play God?* by Vicky Robinson. Now answer the following questions as fully as you can, using your own words where possible.**

1. (Read lines 1 -7)

Explain how 'xenotransplantation' is presented in a positive light in these lines.

(5 marks)

2. (Read lines 8 – 17)

List the ways in which animals are used for the benefit of humankind, and then briefly outline the ethical questions raised by such practices.

(5 marks)

3. (Read lines 18- 25)

Explain what has been added to the cloning process since the first experiment with Dolly the sheep. Outline the reason for this.

(5 marks)

4. (Read lines 26-33)

How does the concern over the possible spread of animal diseases to humans affect the piglets?

(5 marks)

5. (Read lines 34-46)

Outline the questions and doubts about 'xenotransplantation' raised in these lines.

(5 marks)

A new television programme entitled 'the Voice of the People' is inviting letters from viewers on various topics of debate. Some viewers will be invited to the studio to give their opinions but, in most cases, viewers' letters will be read out and used to persuade the studio audience.

**Write a letter to the programme in response to the article *Do we have the right to play God?***

***You may wish to agree or disagree with points made in the article.***

You should aim to write approximately one side of your answer paper, and your work will be assessed according to the following criteria:

- clarity and strength of argument.....10 marks
- punctuation, spelling and paragraphing.....5 marks
- appropriate tone and expression.....5 marks
- use of standard letter writing format.....5 marks

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